

ISSUE 57

The Monthly Magazine of Cult Television

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COMPETITIONS
INSIDE

LOIS AND CLARK

The episodes
leading to the
fall of Luthor



PLUS: NEXT GENERATION, DOCTOR WHO, THE ONE GAME, News and Reviews



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Lois and Clark
Photo © Warner Brothers

Editorial

Ah! Summer time... long, hot, lazy days? Not at all. As the tv companies prepare something new, here at TV Zone we are getting ready our next Special. The theme of this summer edition will be something cool, a *Submerged Special*. Features include an episode guide to the first season of *seaQuest DSV*, fantasy flashbacks to UFOs: *Sub-Smash*, *Star Trek*, *Blake's 7* and *Doomwatch*, an interview with *Stingray's* Titan, alias Ray Barrett and Johnny Byrne on the *Doctor Who* story *Warriors of the Deep* (and also on his *Who* movie). And there much more yet...

The Special is published on 28th July, and the next regular issue on 11th August.

Jan Vincent-Rudski



Adam Adamant Lives!
Photo © BBC/Video

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Front Cover: *Lois and Clark: The New Adventures of Superman*



Compiled by Dominic May, Peter Chambers, David Miller & Edna Yu

Tomorrow's Connection

Director Roger Garland began shooting *The Rainbows Connection* on 18 July, the first of two five-episode stories penned by Grant Cathro and Lee Prossman for the third series of the updated *The Tomorrow People*. The story will feature astronomy and Egyptology and is being shot in London including the Greenwich observatory. Kristian Schmidt, Christian Tessler and Naomi Harris, return to the roles of Adam, Megabyte and Amy and a celebrity guest cast is being assembled. The second story is titled *The Living Stones* and features a "womabe Tomorrow Person" called Jade, who briefly featured in last season's *The Caledonian Experiment*.

TV News

Yorkshire TV's *The Ink Thief* starring Richard O'Brien had a delay in its premiere so as to avoid clashing with any of the afternoon games screened during the soccer World Cup. New additions to UK Gold are *The Tripods* and vintage comedy from alleged *Doctor Who* candidate Eric Idle in *Rutland Weekend Television*. *Doctor Who* itself continues in August with *Swisscheese* through to *The Awakening* but omitting *The Five Doctors*. *Bravo* completes *The Avengers* on 15 August, but so with drawal symptoms should be suffered as it is back to the beginning immediately with two screenings a day, three times a week. Sky One dusts off *Battlestar Galactica* for a daily late night screening to follow on from V. The Discovery Channel is currently screening *Space Age*, a six-part look at the cultural, political and spiritual ramifications of Space travel, presented by Patrick Stewart. The final three episodes look at the renewed interest in the Moon;

how the observation of Earth from Space has transformed our collective consciousness; and the technology which has helped bring about a new world order.

Missing Results

A sequel event to last year's Missing Program Wiped has been programmed at the National Film Theatre for the afternoon of Saturday, 3 October. This will include a report on the attempts made to track down lost programmes and screenings of recovered items such as an episode of *Till Death Us Do Part* and comedies featuring Terry Thomas and Woody Allen. Rumours abound that the first episode of *A For Andromeda* could still exist, and if proved true, a separate event would be held for this. Tribute NFT screenings covering works by the late Dennis Potter and Rudolph Cartier are scheduled for September, while October/November will be dedicated to children's programmes with two evenings of archive programming, another devoted to Basil Brush (with his operator/voice artist guesting) and a concluding one on the children's programmes.

Precinct Is Go

Production of *Space Precinct 88* continues at Pinewood and Shepperton studios and the directors assigned are John Glenn (best known for the James Bond films), Colin Bucksey and Sidney Hayes, who will work on a rota basis and the scripts, co-ordinated by editor Phil Morrow, are by Larry Carroll, David Carr and Paul Mayhew-Archer. Mary Anderson is acting as production assistant and Anderson veteran Christine Glenville is the animatronic creature operator.

Forthcoming

Cadfael is believed to have drawn a strong ABC1 audience (ie one that is affluent and upmarket and therefore particularly appealing to advertisers) so a second series is very likely to be commissioned. Approaches have already been made to star Derek Jacobi to secure his services.

Rudolph Cartier

Television producer/director Rudolph Cartier died on 7th June 1994. He was one of the pioneers of television drama, pushing early technology to its limits. Few who were watching television in the 1950s can forget the



impact of *The Quatermass Experiment*, or Peter Cushing's Winston Smith tortured and terrorized in *Nineteen Eighty-Four*. Cartier directed them both, and both were transmitted live. Cartier was born in Vienna in 1904 and worked at the UFA film studios in Berlin, leaving Germany when Hitler came to power in 1933. After the war, Cartier was invited by Michael Barry, head of BBC drama, to join the staff as a director. With his usual uncompromising candour, Cartier told Barry exactly what he thought of the BBC's output. At this time there was televised theatre, but there was no drama written especially for the language of television. Cartier's first BBC production, *Arrow of the Heart* in 1952, teamed him with in-house scriptwriter Nigel Kneale — together they went on to create the first TV Science-Fiction serial, *The Quatermass Experiment*, in 1953. Although Kneale wrote the scripts, he insists the recurrent themes in this and the subsequent Quatermass serials, of the loss of humanity in man and the horror of technological warfare, were Cartier's. "It was a time when some debate theories were being framed about the atomic medium," remembers Kneale. "I suspect we broke most of the rules."

Cartier brought passion and showmanship to the BBC. His skill was in giving his actors the confidence to convey real emotion, utilizing the pressures of live drama. The surviving recordings of performances from actors such as Sean Connery, Claire Bloom, Isabel Dean and André Morell are still hypnotic. Cartier continued developing new techniques with filmed inserts and visual effects, he used live orchestras in the studio to score drama, and was responsible for the first drama-documentary (*Lee Oswald - Assassin*, in 1966). All who worked with him recall his enormous charisma, and a somewhat formidable manner akin to that of the stereotypical Germanic director. Peter Cushing remembers Cartier suggesting that he "sink a zerrimental sink" in *Nineteen Eighty-Four*. ("I sunk," says Cushing.)

In 23 years at the BBC Cartier worked on more than a hundred plays, including opera and episodes of established serials (*Z-Cars*, *Malgret and Out of the Unknown*). Cartier covered European history in *Stalingrad*, *The July Plot* and *Dr Kowalski and the Children*, (a revolutionary production without sets or special costumes). He remained a passionate advocate of German and Russian TV, while acknowledging the quality of recent productions such as *Edge of Darkness* and Peter Brook's *Mohabharata*. Cartier informed television with his film training, creating innovative, exciting, almost poetic visuals, often from the most limited of resources. He had an unerring conviction to the medium. His was genius of a rare kind — in these days when TV drama is facing extinction, it is to Cartier's legacy we should look.



Photos: Cartier in 1990 & (below) working in the 1950s

Video Update - The Story So Far

Video Release Times (all priced £19.99)

July
1st Quatermass (4) (Tape 1-4) (BBC)
1st Tintin The Blue Lagoon
1st Tintin Explorers (4) (New Video)
1st Space 1999 19 Doctor/Dave
1st The Return of the Saint 34
1st Blake's 7 all tapes re-issued as 10-tape packs
1st The New Avengers 5
1st ST:NG 83 Horsword/Solo Ross
1st ST:DS9 17 Armagadon Game/Whispers

August
1st Doctor Who The Seeds of Doom
1st Red Dwarf V Quatermass
1st Moonbase 3 2
1st The New Avengers 5
1st ST:NG 94 Lower Decks/Thine Own Self
1st ST:DS9 18 Paradise/Shadowsplay
1st Quatermass (4) Part 2/2 £12.99
1st The Trial of the Incredible Hulk

September
1st Doctor Who Rescue/Romans (one tape £16.99)
1st Moonbase 3 3
1st The Goodies: (2 volumes - one packed by the cast)
1st The Avengers 15 (Huggs/16) (Thorn)

October
1st Doctor Who: story to be confirmed
1st Doctor Who: 30 Years In The TARDIS (still provisional)
1st Red Dwarf: possible special release
1st Tripods 4
1st Tintin Tintin in Tibet
1st Tintin The Secret of the Unicorn

November
7th Tintin Red Rackham's Treasure/The Shooting Star
7th Tintin In America plus 1985 diary (boxed set)

Single tapes are normally priced at £11.99 with doublepacks £16.99

Although there will not be a further series of **The Borrowers**, its small screen success has prompted Working Title to raise \$20 million for the making of a big screen version, which Clavin Scott will adapt.

Directions assigned to the third series of **The Young Indiana Jones Chronicles** are Carl Schultz, Michael Schultz, Deepa Mehta and Ben Burt and screenplay contributions come from Frank Darabont, Jonathan Hales, Matthew Jacobs, Rosemary Anne Sisson, Jule Selbo, Ben Burt and Jonathan Hensleigh.

The BBC has purchased VR, a 'virtual reality' series starring Lon Singer, at the LA Screenings in June.

A second series of children's puppet series **The Spooks of Bodel Bay** has been commissioned by ITV.

The BBC has commissioned **Pirates**, a six-part children's series for broadcast in October with a Christmas edition in December. Described as 'The Addams Family in Britain', the plot concerns the Bones family, who decide to give up their life of pillaging on the high seas and opt for a quiet life in a suburban cul-de-sac in Little

Wheedling-in-the-Vale. The series stars Liz Smith, Paul Brown, Debby Bishop and Toby Sedgwick with guest appearances by Jane Brown, Helen Lederer and Andrew Sachs. Janet Street-Porter, the BBC's head of independent production for entertainment, is keen for BBC1 to develop an adventure gameshow along the lines of **The Crystal Maze** plus an innovative magic series.

An offbeat whodunnit titled **Hamish Macbeth** is being made for BBC1 starring Bobby Carlyle. Based on M.C. Beaton's books, the six-part serial will be produced by Dorenda Kerr.

Satellite and Cable

The Family Channel has reached agreement with Equity over its screening of programmes from the TVS catalogue.

Out of 2.99 million British households now served by cable TV links, only 642,000 currently subscribe.

Video game manufacturer Sega is preparing to introduce a cable TV channel dedicated to video games both in the US and Europe.

Book Update - The Story So Far

As book updates do not vary much from month to month we will now print the full update list on alternate months. For the remaining months we will print book news in this section. Bantam is the latest publisher to enter the world of **Doctor Who**, with two books by Adrian Rigelsford. Provisional titles are **The Doctors: 30 Years of Time Travel** in September with **The Making of The Dark Dimension** tentatively planned for March 1995. The company is looking to do a collection of its treatment of the programme as it is not a licensed publisher of **Doctor Who** material. The **Dark Dimension** book, which will include the complete script, should run to 192 pages and promises to reveal the full story of the aborted project claiming that three weeks of filming took place and that the cast would have included Tom Waits, k.d. lang and David Bowie!

Virgin go monthly with **Doctor Who Missing Adventure** novels from September. Most recent additions to the range are Craig Hinton's **The Crystal Bucephalus** featuring the 11th Doctor, Tegan, Turlough and Chameleon, Christopher Bulis's **State of Change** with the sixth Doctor and Peri, Barry Lettis's third Doctor tale **The Ghosts of N-Space** with Sarah Jane and the Brigadier, **The Romance of Comedy** by Gareth Roberts with Doctor Four, Romana and K9, **The Time of Your Life** by Steve Lyons with two unknown companions travelling with the sixth Doctor post-Peri and pre-Mel and Gary Russell's provisionally titled **The Phantom Dreamers**, set after **The Power of the Daleks** with the second Doctor, Ben and Polly.

On the New Adventure front, Ace is to be finally written out in Kate Orman's **Set Piece**, while later in 1995 two new companions from the future, Chris Cwej and Roz Forrester are to be introduced in Andy Lane's Original Sin **Doctor Who - The Discontinuity Guide** by Paul Cornell, Martin Day and Keith Topping has been slated in for next March and will be in a new version to the recent **Star Trek: The Next Generation** Guide. David Howe's slightly updated **Timeframe** is released in paperback in August, while the first release of **Doctor Who: The Survivors** by the Howe/Stammers/Walker team is promised to be illustrated in full colour throughout.

There has now confirmed a release for **Doctor Who Script Books** of **The Crusades** and **The Abominable Snowman**, although **The Power of Mev** continues to be delayed. The company has decided to publish **30 Years of Doctor Who: The Official History** in 1995.

Shorts

BBC1 has informed TV Zone that **The X-Files** has been 'pencilised in' for transmission on BBC2 in the autumn, but nothing is definite yet.

Test footage of colonized **Fireball XL5** has been made, with colour quality on a par with **Starline**. As yet, there are no plans to colour the whole series. William Shatner was recently given an award of excellence in recognition of his 'phenomenal' career at the Banff Television Festival Reckie Awards. He was described as 'having been a significant to presence for four decades'.

Further to TV Zone 55, media giant Pearson is understood to have pulled out of a deal to acquire ITC's film and tv library. July 24th marks the start of a second showing of Andrew Marshall's **Spooks Children**. These repeats of the show which has pushed forward the realm of the sitcom almost to the point of surrealism, includes an episode which transports the

Porter family where an sitcom family has gone before... Ben's old friend, an avid Trekker and rival plumber, pushes Ben too far! Ben retaliates, but then learns that his friend is dead. Feeling guilty, Ben is left to make the rather unusual funeral arrangements in accordance with the deceased's last requests... Illogical! Not to be missed!

Who Continues

Following on from the success of the radio story **Paradox of Desire**, a second radio **Who** has been commissioned. Agreed written by Barry Lettis, and called **The Ghosts of N-Space**, the six-part series sees Sarah Jane, the third Doctor, the Brigadier and the not quite so popular Jeremy Fitzoliver reunited. Recording will take place in November for transmission next year.

Meanwhile the **Who** rumour machine grinds on, with Fox now being linked with Anubis, and a pilot episode apparently still in pre-production!

STOP PRESS: 11th minutes of episode 3 of the **Doctor Who** story **The Doctor's Master Plan** has been recovered in a 16mm print. The print shows the original footage of Nicholas Courtney in the series, and of Adrienne Hill as companion Kalenna.



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Q, ready for
Star Trek:
Voyager

US UPDATE

seaQuest DSV More changes in the cast in the second season of *seaQuest DSV*. Apparently, in addition to Stephanie Beacham (who plays Dr. Krystal Westphalen), Stacy Hedruk (Katherine Hitchcock), John DiQuino (Ben Krige) and Joyce Applegate (Chief Crocker) will not be returning, although they may guest star. This is reportedly due to the producers wanting a younger cast, which is a bit strange in the case of Hedruk and DiQuino. **Los and Clark** Tracy Scoggins who recently starred in the pilot of CBS's *Galaxy Quest*, will not be returning, even though *Galaxy Quest* was not picked up for a series.

Battle 5 Michael O'Hare has filmed a segment for use later in the second season. This segment will set up the framework for further appearances by Sinclair down the road. The importance of Sinclair's destiny and the mystery of the Battle of the Line will be explained in the first episode of the second season, *Chrysalis - Part II*, which airs in the US in November. Other tentative titles include *A Trick of the Mind*, *Destiny Star*, *Revelations*, *The Long Dark*, *Residence*, *Famine and Death* and *The Geometries of Shadow*.

Channel 4 has made a slight edit to one of the first season episodes aired, *Soul Hunter*, a brief 2 second knife scene was edited out which should have shown a close up of a blade. Harlan Ellison is writing a **B5** script for Season 2 which will act as a sequel to his *Outer Limits* episode *Demon With a Glass Hand*. It is provisionally titled *Demon on the Run*.

Highlander has just begun shooting in Vancouver. **The X-Files** Filming for series two started on Monday July 11. Gillian Anderson (Scully) is several months pregnant in real life, and it is likely the actress's absence from the show will be explained by the character's abduction by aliens. Both Anderson and David Duchovny (Mulder) were recently granted a tour of the FBI Headquarters in Washington, where they met their real-life counterparts. This sort of FBI co-operation is rare, but apparently many of the agents are great fans of the show! **Earth 2** Steven Spielberg's new Science Fiction series will be shown in the autumn in America on Friday nights by the Fox network. A 19.00 timeslot is planned, followed an hour later by the second season of *seaQuest DSV*, which will again thrash it out with *Lois and Clark* on ABC. *Earth 2* concerns a contingent of space-farers who crash on an alien world and must make it habitable.

Thunderbirds Meanwhile, Fox has caused some consternation in the States with their screenings of re-edited versions of Gerry Anderson's classic *Thunderbirds*. Edited down for a thirty minute slot, the episodes feature new voices, new synthesized music, new sound effects. Allegedly the possibility of a movie depended upon the success of these hatchet jobs.

Tar Otter Lams A two-hour film and 20 one-hour episodes based on *The Outer Limits*, created by Leslie Stevens and first run in 1963/4, are to be made. Shooting begins this Summer in Vancouver.

Alien Knows Apologies for the slip of the word-processor last month. The title of the new show is *Dark Horizon*, and it will tie up many of the loose ends left by the series, but will also be accessible to first-time watchers. Fox is reportedly pleased with the TV movie and there is now talk of a second movie, *Body and Soul*, where Matt and Cathy finally get together.

Star Treks Update

Deep Space Nine - Season 3

It is likely that Ron Moore and Rene Echevarria, two of the most prominent writers of *The Next Generation*, will move on to *Deep Space Nine*. Reports suggest that around half a dozen scripts for the third season of *DSN* are now prepared, and all of the regular cast are back. Unconfirmed stories for Season Three include the two poster *Searches End* (in which Sisko searches for the Dominion leaders, who Odo and Kira later confront), *Civil Defense* (the station becomes dangerous when an old Cardassian trap is activated), *Profit in the Wind* (Dax begins a relationship with a man whose planet enters our dimension every 500 years) and *Fascination* (a Kira love story). A return for LeVariaun Tui is also expected early on.

Voyager - Season 1

The draft script of the *Star Trek: Voyager* pilot has been written, and is now being revised. Filming is expected to start some time in August, and there have been no confirmations of casting — or indeed if the Captain's role will be taken by a woman (Lindsey Wagner is a current hot rumour) or man (Jonathan Frakes, playing Thomas Riker is a possibility, and Frakes has stated that he'd jump at the chance). The hologram character mentioned previously is believed to be the ship's doctor, while the Native American is the first officer. The Vulcan security officer is said to be around 160 years old, and a Hapane actress is being sought to play the role of the half-Klingon, half-human female, who will be in the position of Chief Engineer. The ugly dithering-man alien is called Neelix. He is a leader of sorts who proves to be invaluable to the crew. The beautiful, ethereal woman is named Kes and is from a race called The Ocampa, whose lifespan is approximately 9 years. Tom Paris is the young officer dishonourably discharged for joining the Maquis and is asked back because he has vital information to the crew's survival. He's piloted *Nezumi* ships and will be the com officer. At Ops is Harry Kim, the Asian officer fresh out of Starfleet Academy.

With the *Voyager* ship lost, years away from contact with the Federation, the only character able to cross over from *ST:NG* and *ST:DSN* is Q. However, the *Companion*, introduced during the second season of *DSN*, will become a major force in the new show. While Paramount will eventually consider spec scripts for *Voyager*, it is understood that these will not be welcome until 1996, at the earliest.

Star Trek: Generations

After most of the principal cast completed filming on the movie *Star Trek: Generations* at the Paramount studios, shooting moved to the Las Vegas desert for scenes between Patrick Stewart and Malcolm McDowell. It is understood that there have been substantial re-writes to the script, and Whoopi Goldberg has reprised her role of Guinan. During filming, Picard's Captain's chair, which had been used for the all of the TV show barring the first, was stolen and another had to be constructed.

Star Trek: The Next Generation

The first episode, *All Good Things...*, garnered an outrageously high rating in America, with a Nielsen figure of 17.4 amongst syndicated programmes. This beat the record figure of *Encounter at Farpoint* seven years earlier, and made *All Good Things* — the most watched syndicated programme of the season.

The next most watched syndicated show of the week, *Wheel of Fortune*, got a rating of 11.7, and *Deep Space Nine* got 6.2. In many respects, the current season of *DSN* has failed to perform, with a large slide in ratings (most notably a loss of 14% of viewers over one month).

Scenes apparently cut from the final version of *All Good Things...* include Alexander walking in on Tric and Wolf, and Wolf asking permission of Riker to being in a relationship with the Counselor. In the future, the Enterprise 1701-D was kept in a museum and had not been piloted for many years, until Picard, Beverly, Geordi and Data attempt to steal it, until Riker stops them.

OUT OF THE BOX

What's on around the UK

If you spot something on air, please write and tell us at the editorial address

(Please note: This list is subject to change)

Daily (Monday - Friday)		
14.30	Get Smart	Bravo
15.30	The Beverly Hillsbillies	Bravo
17.00/22.00	Star Trek: Next Generation (from 4 July)	Sky One
20.00	The Avengers (to 15 Aug)	Bravo
23.45	V (to 5 Aug)	Sky One
23.45	Battlestar Galactica (from 8 Aug)	Sky One
23.50	Doctor Who	UK Gold
Mondays		
01.00	Doomwatch	UK Gold
14.00/20.00	The Avengers (from 22 Aug)	Bravo
17.00	Batman	S4C
18.00	Babylon 5	C4
18.30	The Invisible Man	Bravo
21.00	The Sea Wolf of London	Sky One
22.00	Northern Exposure	C4
22.10	The Singing Detective (to 15 Aug)	BBC1
Tuesdays		
18.00	Batman	C4
19.00	The Time Tunnel	Bravo
23.30	The Green Hornet (from 2 Aug)	Bravo
Wednesdays		
14.00/20.00	The Avengers (from 17 Aug)	Bravo
18.15	The Ink Thief (from 20 July to 31 Aug)	ITV
18.00	Star Trek: Next Generation (Seasons 4 to 6)	BBC2
19.00	Mark and Minky	C4
19.30	Edgar Wallace (to 3 Aug)	Bravo
22.00	Charlie's Angels	UK Living
Thursdays		
17.00	The Avengers Retrospective (4 Aug)	Bravo
18.30	I Spy	Bravo
20.30	The Crystal Maze	C4
23.30	The Green Hornet (from 4 Aug)	Bravo
TBA	The World of Hammer (from 11 Aug)	C4
Fridays		
14.00/20.00	The Avengers (from 19 Aug)	Bravo
18.25	The Man From UNGLE	BBC2
18.30	The Twilight Zone (to 5 Aug)	Bravo
18.30	Edgar Wallace (from 12 Aug)	Bravo
21.00	Red Dwarf	BBC2
21.00	The Adventures of Brisco County Jr	Sky One
23.00	The Time Tunnel	Bravo
Saturdays		
07.45	Joe 90	BBC1
08.30	The Changes (to 27 Aug)	UK Gold
11.00	Doomwatch	UK Gold
11.00	X-Men	Sky One
11.30/18.30	The Mighty Morphin Power Rangers	Sky One
12.30	Toxic Crusaders	TCC
13.30	The Twilight Zone (to 6 Aug)	Bravo
14.00	Robin of Sherwood	Sky One
15.00	Lost in Space	Sky One
15.00	Edgar Wallace	Bravo
16.00	Wonder Woman	Sky One
16.00	Blakers' 7	UK Gold
19.00	Kung Fu: The Legend Continues	Sky One
19.00	The Changes (to 20 Aug)	UK Gold
19.00	The Tripods (from 27 Aug)	UK Gold
19.00	Scavengers (from 23 July to 27 Aug)	ITV
20.30	Tales of the Unexpected	Family
Sundays		
09.25	Space Vets	BBC2
10.00	Doctor Who (Omnibus)	UK Gold
10.30	Babylon 5	S4C
11.00	X-Men	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
12.30	Toxic Crusaders	TCC
13.00	Blakers' 7	UK Gold
13.30	Bewitched	Sky One
14.00	The Fantastic Journey	Bravo
14.30	Warzel Gummiidge Down Under	TCC
15.00	The Green Hornet	Bravo
15.30	Shadow of the Stone (to 17 July)	TCC
15.30	Monocle (to 28 Aug)	TCC
16.00	The Chestnut Soldier (from 21 Aug)	TCC
20.00	Star Trek: Next Generation (Season 7)	Sky One
21.00	Highlander: The Series	Sky One
22.00	Charlie's Angels	UK Living
22.30	Gangsters	UK Gold

With Brisco County making its debut on Sky One we present a TV Zone mini-guide

The Adventures of Brisco County, Jr

(US transmission order)

- 1) **Proceder** - Brisco hunts down the John Rly gang, who killed his father
- 2) **The Orb Schooler** - Brisco follows a lead on John Rly and meets a man with a mysterious orb
- 3) **No Man's Land** - Brisco chases bank robbers into No-Man's Land, a community populated by women only
- 4) **Brisco in Jail** - Brisco and Scoones are caught in the middle of Mexican and revolutionaries
- 5) **Scoones' Sister** - Scoones' sister shows up to defend a woman-sinking criminal caught by Brisco
- 6) **Riverboat** - Brisco ends up in Louisiana to help Scoones in trouble
- 7) **Pirates** - Brisco and Bowler go after a Caribbean pirate
- 8) **Bowler Split** - Brisco receives some special help from his late father while trying to rescue a kidnapped son from Rly
- 9) **Brisco for the Defense** - Brisco comes to end an old friend
- 10) **Showdown** - In his home town, Brisco has his childhood friend and her father caught on evil cattle bacon
- 11) **Deep in the Heart of Dixie** - Brisco falls in love
- 12) **Crystal Brisco** - A beauty hunter picks up Brisco's trail so she can bring him in for a killing
- 13) **Steel Blossom** - Four prototype motorcycles are stolen by a gang, intending on hijacking the sub from a government transport
- 14) **Mail Order Brides** - Outlaws steal the dowries of three mail-order brides
- 15) **AKA Kansas** - Brisco's ex-husband is not only back for Dixie
- 16) **Beauty Hunter's Corrosion** - Brisco and Dixie attend a beauty contest where they are goaded about catching John Rly
- 17) **Fountains of Youth** - Brisco and Bowler end up on a collision course with John Rly
- 18) **Hard Rock** - Brisco and Bowler encounter a sheriff who bears more than a passing resemblance to Dixie
- 19) **The Brooklyn Dodgers** - While his friends are securing two employees across California, Scoones learns that the look's member is still alive
- 20) **Rye Rly** - A Time traveler warns Brisco that he has to save the world from Rly
- 21) **Ned Zeil** - A notorious bank robber comes up against Brisco
- 22) **Stageworks** - Brisco and Bowler have to transport a spy to Mexico
- 23) **Wild Card** - Dixie's name becomes a target for the mob
- 24) **And Baby Makes 3** - A warlord intends to kidnap the heir to the Chinese throne
- 25) **Bad Luck Betty** - Scoones is haunted by a ghost
- 26) **High Treason, Part 1** - Brisco and Bowler are put on trial for treason
- 27) **High Treason, Part 2** - Brisco and Bowler finish themselves convinced of treason

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TV Zone/Starburst

GEORGE RR MARTIN

Writing *Beauty and the Beast*

Part Two



The Beast... and the new Beauty

BEAUTY AND THE BEAST was a modern Fantasy loosely based around a classic fairy tale. In the modern tale, the beauty was a career woman in the DA's office and the beast she loved was a beast-man with a gentle heart who lived in an underground community. After two successful years leading lady Linda Hamilton, who played Catherine, told the production she didn't want to come back for a third season.

This presented the *Beauty and the Beast* writing team with a huge problem. George RR Martin who wrote the majority of the third season episodes and was Supervising Producer by that time remembers hearing about her decision:

"We'd been hearing it rumoured for a long time," he says. "I think almost from the beginning of the show Linda wanted to leave. She was never really happy doing a television show. She was a feature actress who wanted to go back to doing films and found herself, for various reasons, in this weekly television show."

"She also wanted very much to have a child, which we knew. So there were a variety of steps. We knew she was unhappy, we knew there was some danger she wouldn't be back, but I think it was when we were planning the third season that we finally got the news that she definitely wouldn't be back."

Linda Hamilton was already pregnant,

but she agreed to come back for ten days to tie up some of the loose story lines. This gave the writing team some leeway, but presented them with some very difficult decisions.

"We had weeks of discussion," remembers George. "The core staff there at the time was Ron Koslow, myself, Ganza and Gordon, Campanelli and Moore and PK Simmons. We thrashed out every possible scenario for weeks of discussions. One possibility was to re-cast, simply get a new actress and bring her in and say, 'This is Catherine now' and pretend you don't notice that she's changed. Another possibility was to have the character kidnapped or somehow vanish and we don't know what's

happened to her, Vincent has to search for her. We decided that we would kill the character for various complex reasons."

It was a brave decision to take, but the only realistic one from the writer's point of view. "Re-casting has never really worked very well on American TV, the audience is very reluctant to accept a new actress, whoever she is. The kidnapping option seemed to us that it would forever make the show about the search for Catherine. If we did fifty or a hundred additional episodes as long as Catherine was missing, Vincent would continue to search for her and the show would get very boring very rapidly. The death seemed the most dramatic."

Another Beauty

"The beauty and the beast relationship was central to the show, we had to have that relationship. Aside from re-casting, it seemed the only way to get that was to kill Catherine, remove her and get another beauty which we did in the person of Diana, as played by Jo Anderson. And hope that in time the story of the beast and the second beauty could become the core of the show as Catherine and Vincent had done."

One of the additional challenges for the third season was concluding the cliff-hanger ending of the previous series.

"The second season ended with the trilogy," explains George. "Three big episodes interlinked which lead up to the moment in the cave where Catherine goes in, Vincent is half-crazed, his dark side is in dominance, Catherine enters the cave in search of him, we hear her scream out 'Vincent'. Silence. When we came back we found that she had found him dead, or seemingly dead, made love to him, she'd brought him back to life and made her pregnant. This had never been the intention in the second season because we didn't know Linda was leaving. We were going to go in an entirely different sort of direction. So we had an epic trilogy which had a tacked on wrong ending, really, which got us to the place we wanted to be."

This led on to what was a central plot-line in the third season. Before she dies, Catherine gives birth to their child which

is kidnapped by Gabriel who uses it as bait for Vincent. It becomes a successful scheme as Vincent develops a bond with the child as strong as his bond with Catherine.

Something Wonderful

"We'd spent two years talking about the magic and the special nature of this Catherine and Vincent relationship, it seemed when we'd made the decision to kill her that there had to be something positive that came out of this relationship," says George. "We didn't like the message that we were sending if we'd just killed Catherine, which would have been that this relationship had produced nothing but pain and anguish for them and ultimately led to her death and what good had come out of it? So the baby seemed to be a way to us, a symbol to say something special did come out of it."

There was also a very practical plot reason for it. By having the baby kidnapped, Vincent's quest became not simply a quest for vengeance, which is very dark and which we didn't like the connotations of, but a quest to re-gain his son. So the third season, unlike the first two, was not separate episodes, we did a ten episode, ten hour arc which was almost a novel for television. Although it has some problems, I think, it holds together pretty well."

This necessarily changed the shape of the show and it wasn't a hit with the viewers.

Protecting Catherine's legacy



The romantic part of the series which had been so central became something in the background. It was clear that Diana would replace Catherine and become the new beauty, but this process was a very slow one.

"The network wanted us to do it very quickly, to kill Catherine quickly and to bring in the new beauty and never refer to Catherine again. We didn't think this was realistic. You can't spend two seasons saying how important Romeo and Juliet are and forget about Juliet. This also required that the relationship with Diana, the new character, be developed very slowly. As it was, a great number of our fans wrote and phoned, some of them didn't accept Diana at all, but the ones who did accept Diana felt that the relationship was too fast. But the network felt the relationship was way too slow. By the end of the twelve episodes we were hardly with Diana even to where we had begun at the beginning with Catherine. So that was a real challenge, and I don't know if we solved it successfully, no one was really pleased with it."

Cancellation

Unfortunately, they didn't get much of a chance to start the show afresh with a new beauty because the third series was cancelled mid-season with falling ratings.

"We had the highest rating in the history of the show the week we killed Catherine," George remembers. "But I

suspect a lot of it was people tuning in as they show down when they see an accident on the highway, they tuned in just to see Catherine die. We fell off dramatically with the second episode, but still to an acceptable level. Then week after week we fell a point a week, there's no arguing with figures like that. The arc, the ten episode arc, a novel for television as I called it, was supposed to hook the viewers in and keep them week after week since they should be anxious to see what happened. In fact they were tuning out at the rate of several hundred viewers each week, or not coming back the following week. I don't think it was so much the ratings, but the very clear trend in the ratings that caused the network to cancel the show about seven or eight episodes into the arc."

Competition



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Diana (Jo Anderson) and the Beast (Ron Perlman) were axed

This coincided with a change in the top man at CBS who wanted to get rid of the shows championed by his predecessor. Coupled with falling ratings, the *Beauty* and the *Beast* production team had little hope of winning the fight and had to cut the series short.

"We jiggled it. We omitted one show and finished it up quickly. The one arc episode omitted and the two post-arc episodes were not shown during the original run, although they were broadcast in the summer."

Even now, it's difficult to establish how the series would have progressed if it had been allowed to by the network. "Eventually we would have got back to where we were in second season, we would have developed a relationship with Diana and gotten back to a show that had some romance at the core of it. We were still finding our way. Where it would have led us ultimately, I don't know. Now we may

never know unless the rumoured *Beauty* and *The Beast* movie ever comes to pass, but at this stage that's just a rumour."

Still Popular

Beauty and the Beast still has a strong following, as the rumours about a movie demonstrate, and it's a show that George RR Martin still has good memories of. "I'm very proud of the work I did on *Beauty and the Beast*," he says. "I liked a lot of my episodes, the second season episodes came out particularly strongly I think. The arc that ended the second season is an extraordinary piece of work, as powerful as anything I've seen on television in recent years, somewhat handicapped in that we weren't able to end it properly when we came back the next season. I think the third season we did some good work under very, very difficult circumstances. The arc has some extraordinary stuff in it."

At the time of the interview, George RR Martin was waiting to hear about the future of another project he has been working on. "I've created a show of my own, a Science Fiction action-adventure show, tentatively entitled *Doorways* for ABC and we've filmed the pilot."

George has largely left behind his novel-writing background to concentrate on being a screen writer. Whether *Doorways* makes it to the small screen or not, his name is sure to appear in the credits on future productions. And if his new writing lives up to the work he did on *Beauty* and the *Beast*, his name will be something worth looking out for.



George RR Martin (left) and...

Jane Killick



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TV Zone Letters
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Editor: We start with a last episode which has been the subject of many letters this month...

Last Leap

Catherine Parkinson
Dogshorpe, Peterborough
I have just finished watching the final *Quantum Leap* episode, *Mirror Image*, and frankly I'm confused and disappointed. Being a great *Quantum Leap* fan, I expected (or at least hoped for) some answers to why Sam has been leaping around in Time and who is controlling him. I also hoped that a few loose ends would be tied up. Whatever happened to Al? What happens to Sam's wife (remember her?) and numerous other questions that plagued me from the start. But instead I've just seen an episode that has left me with more questions than when the series was running: Who was the bartender? Why did Al's photo leap? Is Sam dead or still leaping? What was the point of the familiar names and faces in the bar? Was Sam's only mission to put Al's love life right? In fact what actually happened, with twenty minutes to go I was absolutely lost!

If anyone understands what was going on then please share your opinions with the rest of us! In all, this final episode tainted the whole series — I hoped for answers and instead got confusion. I expected a 'to be continued...' caption to appear as I could not believe that Sam never returns home. Is that far after all the good he has done? Surely he deserves some sort of happy ending at least! But to do or fade away into nothing is simply as upsetting and to an otherwise fine programme.

Matthew Townsend
Chichester, West Sussex
At last, something to praise. *Mirror Image* was perfection.

Why had Sam leaped into himself in 1953 on the day of his birth? Who were the people Sam kept recognizing in the bar? This has to be the best TV series I have seen for the last two years, with *Red Dwarf* close behind. I had been really pleased with the episodes in the last season of *Quantum Leap*. With such great stories like, *Killer's Time*, *Trilogy* and *Blood Moon* and many more.

I thought that the ending was both happy and sad with Sam never returning to his own time. Surely even the sad people who like *Star Trek* must have liked this brilliant series.

Carl Thomas
Dartford, Kent
I am in mourning. *Quantum Leap* was one of the best Sci-Fi drama series I have ever seen and now it is gone. *Mirror Image* was an excellent end to the series as it left the viewer with many questions unanswered and the knowledge that Sam is still out there somewhere. Will he ever make it back?

I have a theory as to why Sam does what he does best. When Sam first leaped (*Genesis*), the Time experiment only appeared to go wrong. In fact, it worked beyond all expectations. Ziggy the hybrid computer was programmed by Sam and she understands that Sam would like to make the world a better place to live in. Al the bartender (*Mirror Image*), is some kind of Time being who knows how to manipulate the strands of Time. He (it?) points Sam in the right direction, although Sam has to do all the hard work. Sam thinks that he is putting right the lives of a few unimportant people, when in fact he is planting the seeds of good in men and women whose later generations will change the Earth into an excellent place to live.

As for *Mirror Image*, I believe that Al's bar was a kind of pit stop in Time where Sam had time to think about his situation. Sam has always regretted not saving Al Calabrava's marriage when he had the chance and the Time being decided to give Sam that chance at the same time letting Sam do all the brainwork. As for the miners, I think they were Stowpelt, the Russian miner's, miners. He regretted the earlier mining accident where only he came out alive and, of course, saving Tonchi and Pete helped relieve his troubled spirit. As for why there



Highlander Duncan persuading Sky to keep showing the series?

features and names were familiar to Sam, well, that's one for Al the Bartender I'm afraid!

Video Leap

John Sharkey
Peckham, London
I was delighted to hear that CIC were releasing *Quantum Leap* onto video; after all these are the same people that have given us all those lovely *Star Trek*, *Next Gen*, *D59* and *Mission Impossible* tapes in very nice packaging and in the correct order.

So imagine how I felt when I discovered that the *Quantum Leap* episodes were being released in a more ridiculous order than the BBC transmissions were. At the end of the first tape we skip four episodes and move from *The Pilot* to *Color of Truth* and on the second tape jump even further into the next season. The *Northern Exposure* tapes are worse still!

Why can't video companies realize collectors leave programmes uncut and in their proper positions and not episodes that 'leap' all over the place. Could you please pass this onto CIC and tell them that one person who forked out twenty pounds is rather disappointed. Editor: The video releases of *Quantum Leap* and *Northern Exposure* will only feature selected episodes. In the case of *Quantum Leap*, CIC felt the release of all the episodes would not be economically feasible; expected sales would not be enough to justify the expenditure.

Sky High

Shella Waters
Kettering, Northants
Any chance that TV Zone will do a feature on *Highlander* - The

Series, or publish an episode guide for season one? We don't even know how many episodes to expect, or whether Sky is sufficiently happy with its viewing figures to consider buying the second season.

Editor: There are 22 episodes in the first season of *Highlander* and Sky is expecting to screen all of them in the current run. Sky has already bought the second season but it is unwatchable. We will be publishing a complete episode guide to the first season of *Highlander* in Issue 59.

Summer Special

Alan Maxwell
Dunfermline, Fife
Issue 56 was definitely up to the usual high standards, but unfortunately the ITC Special failed to catch my attention at all, as there was very little to interest me. I do however realize that many people enjoy ITC's output, and it would be both selfish and a little stupid to assume that every Special would be ideally suited to my tastes. On a lighter note, though, how about a special devoted to the 'on the run' theme which has featured in so many shows. This would allow you to focus on shows such as *Planet of the Apes*, *Logan's Run*, *Land of the Giants* and *The Fugitive*, plus articles on various other episodes of shows which have featured ostacants hunted by others, such as certain episodes of *Quantum Leap* and the various *Star Trek* incarnations. After all, almost every show featured in TV Zone has had at least one episode featuring a fugitive or fugitives. Editor: *The Incredible Hulk* would also fit into your proposed Special. We will certainly

consider this idea, and if anybody has ideas for TV Zone Specials please drop us a line. At the moment we are planning up to the first Special for 1995, but after that...

Jaunting Back

Mr C Nicholas

Clifford, Bristol

Whilst welcoming the news that further stories of the new **Tomorrow People** are to be made, I hope the writers and producers have taken note of the comments of reviewers and readers of *TV Zone*, and have made the changes necessary to make it better. A decent signature tune, fewer pastiche villains and replacing the useless Ami with the interesting Kevin (if he whines less), whose interplay with Megabyte was a high spot of the first story. I was alarmed to read, in your excellent Philip Gilbert interview, that the original Seventies series has been bought out by the makers of the new one and that this could be preventing their issue on video. Given that the new series was not intended to have a connection with the old, according to reports, this could surely not be so? Please can we have some more 'Where are they now' articles on the rest of the **Tomorrow People**? Editor: It seems there are no plans to release the **Seventies Tomorrow People** on video, and the show has not been purchased by UK Gold or any other tv channel for re-screening. We are, however, pursuing interviews with the remaining **Tomorrow People**.

Babylon Opposites

Nerys Wheatley

Witham, Essex

I wanted to like **Babylon 5**, I really did. The dishies of Britain are so starved of Science Fiction on television we have to grab everything that comes along, so I gave it a while to let it get into its stride before I passed judgement, hoping it would improve. But here we are, six episodes in, still being afflicted with the most appalling dialogue and actors so blind they're greyer than the sets. In my opinion good characterization is essential for good tv, but the **Babylon 5** characters appear to be super-glued into the masks of the personality-free, Commander Snicket, panic-

larly, is such a clichéd hero type he's almost painful to watch, and the periodic attempts to make Ivanova even slightly interesting are pitiful. Maybe they should try actually giving her something to do. I especially liked her line, 'I'm Russian. We know these things'.

As for the dialogue, well I'm afraid for choice for examples of how truly awful some of it is, but Talia Winters' monologue on how telepaths make love deserves a special mention. I will say one thing for it — the make-up is very good and the aliens look wonderful, but this is rather academic in regard to the quality of the programme. All this is a shame because I'm sure it could be a lot better. I still wait, but hope of improvement is fading fast. Editor: On the other hand we have a Bill Lyons' first letter to *TV Zone*...

Bill Lyons

Baxter, Devon

So what has finally pushed me to put pen to paper? An excellent new series that is being shown at a most inconvenient time: 6:00pm Mondays on Channel Four. Yes, it's **Babylon 5**. While I wouldn't call myself a 'fan' of **Doctor Who**, **Blake's 7**, **Star Trek** etc I do watch and enjoy them. The only exception being the extremely dull **Star Trek: Deep Space Nine**. After seeing about a dozen episodes I gave up, sadly disappointed. However, with **Babylon 5** I am suddenly like a love-struck teenager again... and I haven't been a teenager for a few years. Can someone out there explain why I feel this way about **Babylon 5**?

I think the whole programme is superbly the stories, effects,

make-up, characters, music (by an ex-member of **Tangerine Dream** I believe). Need I go on? The cameo appearances are interesting (though not amazing), and it's good to see Bill Murray, David McCallum and Walter Koenig appearing here and there.

My work in a video shop gives me an ideal opportunity to talk to people about the series, but the comments have been curiously opposite. People either love/hate the series and its excellent/wful cast. They totally disagree over the exciting/boring stories, the realistic/unrealistic special effects, and nobody seems to find it average. It's either wonderful or pathetic.

Those opposing views are as puzzling as my wife finding **Data** in **ST:NG** very attractive. Did she marry me for my skin colouring I wonder? Could you please tell me if there are plans to release any **Babylon 5** related items?

Editor: Not much, so far. We understand a CD of the music is to be released later this year.

Oh, Brother

Emma Ralph

Gosport, Hants

I am just writing to thank you for your coverage (however brief) of **Cadfael**. I thoroughly enjoyed the series; though I would have liked a few more sword fights like the one at the end of the opening episode, *One Corpse Too Many*. It was excellently done and, in my opinion, very realistic. However, one point puzzles me slightly. In several picture stills of this fight scene (including yours) the characters of Hugh Beringer and Adam Courcelle

are in 'normal' period dress. Yet in the same scene, as screened on Sunday 29th May, they were in full armour — chain mail, helmets, the lot! What happened? Is the still merely a practice shot, or was the scene re-done? If so, why? Also are there any plans for future episodes of **Cadfael**?

Editor: The stills from the scene you refer to were probably taken during rehearsals. The armour and helmets were no doubt extremely heavy and cumbersome and would only be donned just before the cameras began to roll. Future **Cadfael** episodes are a possibility depending on reaction to the first series.

Riding On

Gordon Sammons

Birmingham

I am a devoted fan of the original 1982-86 series **Knight Rider**, and enjoyed watching the repeats from the first season at the end of last year.

There are three questions I was wondering if you could answer for me please. Although I haven't got satellite television yet, Sky movies last year reprinted **Knight Rider 2000** with David Hasselhoff, Edward Mulhare, Susan Norman and of course KITT. What is puzzling me is the year it was made. One tv guide had the year as 1991 whereas another tv guide had the year done as 1985.

My next point is David Hasselhoff's new series **Force 1000**. About three years ago it was said that it had been made and would be shown shortly. Since then I have heard nothing of the series is there anywhere where I can obtain **Knight Rider** merchandise from the original series such as books in general, novels, annuals and videos.

Editor: Some of the queries you raised were covered in the *Fantasy Flashback to Knight Rider* last issue. **Knight Rider 2000** was made in 1991. Several novels and annuals based on the series were released in the '80s but are no longer available. Two videos, however, are still on sale. Perhaps you would like to consider advertising in our Classifieds section for other fans to contact you who may have merchandise to swap or sell. Sorry, we have not heard of **Force 2000**, but if anyone else has, why not drop us a line and enlighten us.

Til next month, keep writing...



Babylon 5

For or against?

DOCTOR WHO came up against a number of powerful opponents during the mid-Seventies, but none quite so formidable as Mary Whitehouse, whose complaints about the levels of violence in the series would ultimately have it repackaged as a Science Fiction farce.

As a mother herself, how does Elisabeth Sladen view the Horror content of the episodes in which she appeared?

"My daughter discovered it properly a year ago and she thinks it's wonderful," says the actress. "She's not frightened at all. I would defend the programme; you watched it as a family institution. There would be very few people who would watch it on their own. The whole family sat down, it was a healthy fear, it was about goodies and baddies and the goodies always win. It was about heroes, and everyone needs a hero — someone to look up to."

Heroes

Indeed, both Tom Baker and Elisabeth Sladen were adopted as heroes by many of Britain's juveniles. "We would sometimes travel to filming on a Saturday, and Tom used to say to me on the bus, 'Lis, we could stop at any one of these houses we're going past and say, excuse me, I'm the Doctor, can I come and watch myself?'"

The criticisms reached a peak with the screening of *Genesis of the Daleks*, with its images of Nazi-esque soldiers, nerve gas, mutations, and massacres. Elisabeth brushes away the complaints about that story.



Elisabeth Sladen as Sarah Jane Smith

"I think there are some children who would be frightened of a cabbage rolling down the stairs. The world is a very tough place, you can't hide children from that. I do think the blood should be seen to be tomato sauce, and it is on *Doctor Who*. It's not *The Sweeney*, or anything like that."

Two stories in which she appeared, *The Ark in Space* and *The Seeds of Doom*, were subject to cuts by producer Philip Hinchcliffe, for scenes which were regarded as psychologically disturbing.

"They always had their eye on that," she claims. "They were always aware that it shouldn't go too far. You just had to push it to the edge. It never came as a surprise to anyone in the *Doctor Who* office that people were saying it was too frightening. They had children, and they would never allow it to go too far."

Fantasy Frocks

Doctor Who gave Elisabeth Sladen the opportunity of wearing a variety of fashionable and exotic costumes, which the actress would choose in collaboration with each story's costume designer.

"To start with Sarah was on Earth a lot, so it seemed quite appropriate that she would wear fairly normal things. I could always have a say if I wasn't very comfy, and I wasn't comfy in that very tight denim outfit in *Invasion of the Dinosaurs*. They'd all done it before these costume designers, and they knew how it worked."

"As it came on with Tom, I felt that someone who had been in such a strange situation, going to all these planets, she could wear anything. So I said I wanted them to get a bit whackier. You could find anything in the TARDIS — you could find Queen Victoria's robes. I was allowed, with great imagination from the costume people, to do that."

The only major problem that arose in the costume department concerned *Genesis of the Daleks* and *Revenge of the Cybermen*, which were recorded out of sequence. Elisabeth recalls that at one point it was recognized that she was in fact wearing a different costume in *Revenge of the Cybermen*, which had already been recorded, and was meant to follow directly on from *Genesis*. The costume change came about quite ingeniously in the later episodes of the Dalek tale.

"So Tom looks in a cupboard," she laughs, "and says, 'Oh look what I've found, Sarah Jane, you wear

that.' He just finds these combat boots and jacket in the cupboard!"

Where were her clothes usually obtained from? "They'd take me everywhere," says Elisabeth. "We'd be up and down Kensington High Street and Knightsbridge. They might have seen one particular thing and we'd have to watch everything else around that. [Costume designer] Jim Acheson used to say, 'You'll change anywhere won't you?' I used to get so tired I'd get him to hold the rail and I'd quickly nip in and out of something!"

Elisabeth's two seasons with Tom Baker found *Doctor Who* experiencing



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Elisabeth Sladen in *The Time Monster*

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Elisabeth's two seasons with Tom Baker found *Doctor Who* experimenting



one of its most popular periods. Ratings were excellent, and ITV tried desperately to break the BBC's stronghold over the Saturday early evening schedule. They started throwing big-budget Science Fiction against it — with little effect — in the form of *Space: 1999*. What did Elisabeth think of the opposition?

"I never realized that was happening. I didn't know we were that popular. I didn't have time, it was quite a schedule. I'd go into the office when Philip Hinchcliffe was producer and he'd say, 'Look at the millions we've got. It was only when I felt that I realized it was this incredible thing that had happened. Evidently it was huge, but people didn't recognize me really. I look like everyone's cousin and fit into the crowd very easily'."

Farewells

In 1977 Elisabeth disappointed viewers by leaving the programme. Surprisingly, her thoughts about when she would depart date back to Tom Baker's first season, while filming *The Sonar Experiment*.

"They were delighted I was staying when Jon was going, and I was just finding my feet. Philip Hinchcliffe said, 'Don't think I'm asking you to leave. I think it's wonderful what you're doing, but do you have any idea when you are thinking of going?'"

"I thought, 'Well, I hadn't until you said that!' We were just chatting, and I thought that whenever I do go, I want it to be while Sarah is still popular. Maybe I went a little soon. I don't know. I just felt after a certain time, it's time for me to go."

"I think Philip found it quite a good idea when I did go, because he hadn't chosen an assistant and he had very strong ideas of what he wanted. I felt if I stayed any longer it would be an indulgence. I'd never had a job for that long, and it had been a long time since I'd done any other work. I think I decided to go before they'd asked me to go. I would have been mortified if they'd said, 'Lis I think you've been in this a bit long now.'"

Elisabeth was quite insistent about how the leaving story should be played. "I said, 'Please don't make it a story about her going. I don't want to be married off. It's not about Sarah, it's only weeks if it's about the Doctor and Sarah.' I love the viewer to be taken by a surprise. I wanted a story, where right at the end they just let her go."

Elisabeth Sladen

Alias Sarah Jane - Part 2



Elisabeth Sladen and Tom Baker in *The Time Monster*

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Alias Sarah Jane - Part 2



The Doctor's pals: Elisabeth Sladen and Sarah Jane Smith (Carole Ann Ford)



The Hand of Fear Au revoir Sarah Jane

Elisabeth's wishes were granted when Sarah Jane departed suddenly at the end of *The Hand of Fear*, in another poignant scene in which the Doctor is forced to abandon his companion and return to Gallifrey.

Too Soppo

"We had Lennie Mayne directing, and he let me put some of my ideas in. The scene around the console with the Doctor and Sarah came at the end of the first lot of recording. Tom and I got the script and said, 'I don't want to say these lines!' They were making it so soppy. So Tom and I did a lot of re-writes, and I really hoped it worked. I didn't see it because I was doing a play in Liverpool at the time, and Ian Marter rang me up and said, 'God you were good. I didn't realize you were that good when I was working with you!'"

Initially concerned that she should make a clean break from the series, Elisabeth avoided any further public appearances as Sarah Jane. "In my naivety I thought I didn't want to be associated with Sarah Jane all my life. Also, the new girl was taking over, and I knew how I would have felt. I thought it was really bad manners to be promoting Sarah Jane while someone else was there."

Likewise, she steered clear of *Doctor Who* conventions in England for many years, only attending events in America because her pen-

grummes were still being broadcast there.

"In the Eighties Ian [Marter] and I went to Los Angeles and neither of us could believe it. We were reported in *The Hollywood Reporter*, and all these people sent us flowers, and all these people were saying it was nice of us to be there. It was nice to be asked. People were so effusive."

Although Elisabeth now enjoys attending British conventions, she has to concede that the atmosphere is completely different from their transatlantic counterparts. "I did a chat for the Museum of the Moving Image recently, and I was so anxious because I wasn't getting any feedback. They were all so polite, I thought, 'Christ, I'm going down like a cup of cold sick'. In America the enthusiasm is so incredible."

Sarah Jane and company © J. Payne



The Sontaran Experiment © BBC Wales

Five years after walking out of the TARDIS doors for the last time, Elisabeth Sladen reprised the role for the *Doctor Who* spin-off *K9 and Company*.

"I was doing *Gulliver* at the time," she recalls. "[Producer] John Nathan-Turner was seeing this thing up, and I thought, 'Oh my God, yes! A job is a job anyway. He was super to me, he made me feel very special.'"

Dumb Dog

Not having worked with the mechanical mott before, Elisabeth admits that she didn't really know what to expect. "I turned up to the first day of filming and I didn't know that bloody dog didn't talk to me! I said my line and there was a

pause. They told me to say my next line, but I pointed out that the dog says something. 'No, that happens in the studio', they said. I was completely thrown!"

"We went up to Birmingham to do it. We were racing against time, and needed to sort things out more, it all seemed terribly rushed. We were supposed to have more filming time and it was taken away from us. I just feel you can't start something new up with so many things not quite right."

The actress is very critical of her performance in *K9 and Company*. "John thought I could carry it, but I don't think I was very good in that. I should have played her differ-

ently. I played her as though the Doctor was still around. I thought I had to be very true to her character, and I don't think you can carry a show on that. I wish it had worked."

Alas, the show failed to be picked up as a series, but Elisabeth confirms that if that had been the case, she would have done it. "You can't turn work down, and it only gets better. I would be more knowing next time, and handle things differently. My wits were not about me."

Frozen Anniversary

In 1983 Sarah Jane was back in *Doctor Who*, and awarded a healthy slice of the action in the 20th anniversary reunion story *The Five Doctors*. "It was great," she enthuses. "I saw Jon Pertwee again and it was like I'd never left him. We were stuck up on a mountain in Wales, freezing cold—nothing ever changes. My face was frozen. The cameraman said, 'Lis, can you just slap Jon's face, he's gone blue!'"

"If you look at my hair, it looks like a wig. I was complaining, and out from behind a rock came a make-up girl with a hairdrier on a cable!"



Paradise of Death © BBC Enterprises

"I think that again needed more time. It was a mammoth thing to include all the Doctors and to try and put a story in there. You'd got to have more time to set it up. It's a wonderful idea, but not if you don't do it properly."

The most recent *Doctor Who* production, Radio 5's *Paradise of Death* re-uniting the third Doctor, Sarah Jane and The Brigadier, was a resounding success. Cassette tapes released by BBC Enterprises proved to be one of the most commercially successful talking books ever.

What sort of feedback has Elisabeth had to the venture? "Very nice things from the powers-that-be. While we were on it, we thought it should work if there was any justice, and there's a market for it. Why no one has ever thought of *Doctor Who* on radio before, I don't know. You can do so much more on radio."

Having portrayed Sarah Jane Smith on and off over a period of twenty years, Elisabeth Sladen admits that she is "very protective" of the character. Like so many of the regular performers who have appeared in *Doctor Who*, there is a strong possibility that the series damaged her acting career, but she is philosophical.

"A long time ago, Barry Letts said to me, 'Do you think I ruined your career by choosing you for *Doctor Who*?' I couldn't go back and change. It's given me so much."

David Richardson

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G13 Homeward

Teleplay Naren Shankar
 Story Spike Stellingmeyer
 Director Alexander Singer
 Music Dennis McCarthy
Nikolai (Paul Sorvino), Dobara (Penny Johnson), Vorin (Brian Markinson), Kateras (Edward Peen), Tarrana (Susan Christy), Computer Voice (Majel Barrett)

Worf faces a crisis of conscience when his adoptive brother places the survivors of an uncontacted world in the Enterprise's holodeck. All seems to go smoothly until one of the survivors accidentally gets out and discovers the truth...

Sub Rosa Ghostly goings on...



G14 Sub Rosa

Teleplay Brannon Braga
 Story Jen Taylor
 Director Jonathan Frakes
 Music Jay Chattaway
Ronin (Duncan Regehr), Matorin (Michael Keenan), Ned Quaint (Shay Duffin), Felisa Howard (Ellen Albertini Dow)

After the funeral of her grandmother, Beverly becomes interested in her old diaries. They tell of a strange young lover whom no-one else has ever met. No-one, that is, except for Beverly, who then promptly resigns from Starfleet to take her grandmother's place in more ways than one.

G15 Lower Decks

Teleplay Rene Echevarria
 Story Ronald Wilkerson & Jean Louise Mathias
 Director Gabrielle Beaumont
 Music Jay Chattaway
Nurse Ogawa (Patti Yasutake), Sam Lavelle (Dan Gauthier), Sato (Shannon

Fill), Tawrik (Alexander Enberg), Ben (Bruce Beatty), Janet (Don Reilly)

A group of junior officers observe the goings-on aboard ship as they compete for various promotions. When Captain Picard selects one of them for a very special mission, it looks as if the group will be separated for good...

G16 Thine Own Self

Teleplay Ronald D Moore
 Story Christopher Hatton
 Director Winch Kolbe
 Music Dennis McCarthy
Tahar (Romie Claire Edwards), Garvin (Michael Rothhaar), Gia (Kimberly Cullum), Skoran (Michael G Hager), Apprentice (Andy Kossin), Rainer (Richard Ortega-Miro), Computer Voice (Majel Barrett)

A severely damaged Data has lost his memory on a previously uncontacted world. Amnesiac and bewildered he stumbles into a village where he is looked after. However, he has brought with him some radioactive supplies which are leaking, and soon the village is succumbing to a new and incurable disease...

G17 Masks

Teleplay Joe Menosky
 Director Robert Weimer
 Music Dennis McCarthy
Eric (Rickey D'Shon Collins)

An alien culture, represented by special masks, begins to reassert itself aboard the ship. As portions of the Enterprise go under some severe redesign, Data becomes the pawn of multiple personalities determined to wage a centuries old war...

G18 Eye of the Beholder

Teleplay Rene Echevarria
 Story Brannon Braga
 Director Cliff Bole
 Music Jay Chattaway
Walter Pierce (Mark Rolston), Lt Nara (Nancy Harewood), Lt Kwan (Tim Luntz), Calloway (Johanna McCloy), Womaa (Nora Leonhardt), Man (Dagon Savoye), Computer Voice (Majel Barrett)

When a young technician commits suicide Worf and Troi are assigned to investigate. Motivated by what he learned about the parallel universe Enterprise, Worf seeks more than friendship from Troi and amidst a dangerous investigation a new romance begins to blossom

G19 Genesis

Teleplay Brannon Braga
Director Gates McFadden
Music Dennis McCarthy
Alissa Ogawa (Patti Yasutake), Reg Barclay (Dwight Schultz), Ensign Dern (Carlos Ferro), Computer Voice (Majel Barrett)

Something comes alive aboard the Enterprise to regress to various stages of primeval states. Worf gives Tril a lovebite, showers Crusher with affection and wants sex with Captain Picard. While Data tries to find the answer, Barclay sees the world through different eyes, Riker goes fishing and Spot gives birth...

G20 Journey's End

Teleplay Ronald D. Moore
Director Corey Allen
Music Jay Chattaway
Wesley Crusher (Wil Wheaton), The Traveller (Eric Menyuk), Jack Crusher (Doug Wert), Admiral Nechayev (Natalija Nogulich), Gul Evrek (Richard Poe), Lakanta (Tom Jackson), Anthwara (Ned Romero), Wakasa (George Gaffar)

A disgruntled Wesley returns to the Enterprise, determined to leave Starfleet. He becomes involved with some American Indian settlers on a planet that is now within newly designated Cardassian Space. However, this is just the start of a journey that will take him literally where no man has gone before...

G21 First Born

Teleplay Rene Echevarria
Director Mark Kalbfeld
Music Jonathan West
Music Dennis McCarthy
Quark (Armin Shimerman), Alexander (Brian Bonnell), B'Etor (Gwyneth Walsh), Larso (Barbara March), Riker D'Son Collins (Eric), K'Mear (James Sloyan), Yag (Joel Swetow), Goria (Colin Mitchell), Singer (Michael Danks), Motor (John Kenyon), Computer Voice (Majel Barrett)

An attempt is made on Worf's life and a distant cousin, K'Mear, warns him that someone is trying to kill Alexander. The youngster meanwhile is none too keen on becoming a warrior and K'Mear sets out to teach him everything he needs to know about Klingon life. But B'Etor and Larso have some important evidence that Worf overlooks...



Emergency: A runaway train, on the Enterprise...

G22 Bloodlines

Teleplay Nicholas Sagan
Director Les Landau
Music Dennis McCarthy
Bok (Lee Arenberg), Jason Vigo (Ken Olandt) Birta (Peter Shtarker), Li Rhodes (Amy Pirtz), Tol (Michelan Sisti), Computer Voice (Majel Barrett)

An old Ferengi foe of Picard's returns, seeking vengeance once again for the death of his son. He has discovered that Picard also has a son and swears to kill him. It's news to Picard, however, who suddenly has to come to terms with having a son who isn't too keen on having a father after over twenty years...

G23 Emergence

Teleplay Joe Menosky
Story Brannon Braga
Director Cliff Bole
Music Jay Chattaway
The Conductor (David Huddleston), Hit-Man (Vinny Argiro), Engineer (Thomas Kopache), Hayseed (Arlee Reed)

The Enterprise seems to be playing tricks on everyone, and giving birth. By using the holodeck as an allegorical messenger, it suggests that tricks are important. While Data tries to stop himself being run over, Tril has a wall dropped on her and Geordi goes looking for a supernova...

G24 Preemptive Strike

Teleplay Rene Echevarria
Story Naren Shankar
Director Patrick Stewart
Music Jay Chattaway

Li Ro Laren (Michelle Forbes), Admiral Nechayev (Natalija Nogulich), Gul Evrek (Richard Poe), Macias (John Franklyn-Robbins), Santos (William Thomas Jr.), Kalita (Shannon Cochrane)

Returning to the Enterprise, a newly-promoted Ro Laren is quickly given an undercover mission: infiltrate the Maquis and lead them into a trap so that Starfleet can avert war with the Cardassians. As Ro's new associates accept her, the Bajorans find that there are two sides to every story...

G25 All Good Things...

(double-length episode)

Teleplay Ronald D. Moore and
Director Brannon Braga
Music Winnie Kolbe
Music Dennis McCarthy

Q (John de Lancie), Tasha Yar (Denise Crosby), O'Brien (Colm Meaney), Nurse Ogawa (Patti Yasutake), Tonalak (Andreas Katsulas), Admiral Nakamura (Clive Kusatsu), Jessel (Pamela Kosh), Ensign Chilton (Alison Brooks), Li Gaines (Tim Kelleher), Ensign (Stephen Matthew Garvin), Computer Voice (Majel Barrett)

Captain Picard is travelling through Time haphazardly. One moment he's aboard the Enterprise, the next he's retired to the vineyards of France. Then he's back aboard the Enterprise prior to their inaugural mission to Farpoint Station. Is it a dream? Is it the work of a higher authority? Or is it something far worse, something that will destroy Humanity? He only has ten questions, he can only be told yes or no and a certain someone from his past keeps on changing the rules...

Mark Chappell



A12 All Shook Up

Writer Bryce Zabel
 Director Felix Enriquez Alcala
General Zeithin (J. A. Preston), Inspector Henderson (Richard Belzer), Professor Datch (Richard Roat), Secretary John Conroy (David Sager), Housekeeper Mrs (Mon Clark), Mystique (Jennifer Lewis), Doctor Jerry McCordle (Suzanne Spoke), Frank Madison (Rick Fitts), Asabi (Shawn Teub)

A gigantic meteor, Nightfall, is heading for Earth. Superman attempts to destroy the threat by flying directly into the meteor, but returns sans memory and costume. However, a sizeable piece of meteor remains on a collision course and Clark's amnesia affects the use of his superhuman powers; as everyone assumes Superman has died, there is nothing left to do but prepare for the end of the world.

First US transmission: 2nd January 1994

A13 Witness

Writer Bradley Moore
 Director Mel Damski
Vincent Winninger (Elliot Gould), Golf Pro (Phil Mickelson), Dr Hubert (Charlie Dell), Lieutenant Henderson (Richard Belzer), Barbara Trevino (Claudette Nevles), Mr Tracewski (Brian George), Sebastian Finn/Aide (William Meink)

Lois witnesses the murder of scientist Vincent Winninger. She identifies Doctor Hubert, Winninger's assistant, as the killer, but he can prove attendance at a meeting in Washington DC. As she nears the truth, and the murders, several attempts are made on her life.

First US transmission: 9th January 1994

A14 Illusions of Grandeur

Writer: Thania St John
 Director: Michael Watkins
Dr Andre Novak (Ben Vereen), Constance (Marietta DePrima), Rose Collins (Eve Plumb), Nick Collins (Jarrett Lennon), Mark

Moskell (Stephen Barlegh), Darren Romick (Penn Jillette), Mrs Moskell (Adrienne Hampton), Chris Moskell (Christopher Miranda)

Several children of wealthy families are kidnapped and held to ransom. The mistaken abduction of a housekeeper's son gives Lois and Clark their first lead. The 'magic box' described as being used is recognized by the pair in an illusionist's performance, but as Superman attempts to rescue the boy, he is ordered by a hooded figure to obey 'the moon and the stars'...

First US transmission: 23rd January 1994

A15 The Ides of Metropolis

Writer Deborah Joy Lavina
 Director Philip J. Signorcia
Detective Betty Reed (Melanie Maynor), Henry Harrison (Paul Gleason), Lena Harrison (Jennifer Savidge), Nigel (Taty Agy), Judge (Richard Grant), Eugene Laderman (Karl Swanson), Miss Bird (Myrna Niles)

Escaped convicted murderer and computer genius, Eugene Laderman, is harboured by Lois Lane. Eugene denies killing his employer, Henry Harrison, though admits to having an affair with his wife who, he claims, is the real murderer. When computer systems around the country begin to fail, Eugene deduces that it is a computer virus created by Harrison designed



to eliminate all competitors in the face of his failing software company.

First US transmission: 6th February 1994

A16 Foundling

Writer Dan Levine
 Director Bill D'Elia
Jor-El (Darya Warner), Jack Miner (Chris Demetral), Inspector Henderson



The original Season One cast



A12 All Shook Up

Writer Bryce Zabel
Director Felix Enriquez Alcala
General Zetlin (J. A. Preston), Inspector Henderson (Richard Belzer), Professor Datch (Richard Roth), Secretary John Casanova (David Sogard), Homicide Man (Man Clark), Myrtle (Jennifer Lewis), Doctor Jerry McClellan (Suzanne Spoke), Frank Madison (Phil Fier), Aerie (Shari Tebb)

A gigantic meteorite, Nightfall, is heading for Earth. Superman attempts to destroy the threat by flying directly into the meteor, but returns sans memory and costume. However, a sizeable piece of meteor remains on a collision course and Clark's smelter selects the use of his superhuman powers; as everyone assumes Superman has died, there is nothing left to do but prepare for the end of the world.

First US transmission: 2nd January 1994

A13 Witness

Writer Bradley Moore
Director Mel Damski
Vincent Winninger (Elliot Gould), Golf Pro (Phil Mickelson), Dr Hubert (Charles Drel), Lieutenant Henderson (Richard Belzer), Barbara Trevino (Claudette Nevins), Mr Truitt (Brian George), Sebastian Farnfield (William Buntin)

Lois witnesses the murder of scientist Vincent Winninger. She identifies Doctor Hubert, Winninger's assistant, as the killer, but he can prove attendance at a meeting in Washington DC. As she hears the truth, and the murderer, several attempts are made on her life.

First US transmission: 9th January 1994

A14 Illusions of Grandeur

Writer Thania St John
Director Michael Watkins
Dr André Nouak (Ben Vener), Constance (Marietta DePrimo), Rose Collins (Eve Plumb), Nick Collins (Jarrett Lennon), Mark

Moskell (Stephen Barletsky), Darren Romic (Penn Jillette), Mrs Moskell (Adrienne Hampton), Chris Moskell (Christopher Miranda)

Several children of wealthy families are kidnapped and held to ransom. The mistaken abduction of a housekeeper's son gives Lois and Clark their first lead. The 'magic box' described as being used is recognized by the pair in an illusionist's performance, but as Superman attempts to rescue the boy, he is ordered by a hooded figure to obey 'the moon and the stars'.

First US transmission: 23rd January 1994

A15 The Ides of Metropolis

Writer Deborah Joy Levine
Director Philip J. Signoria
Detective Betty Road (Mistair Meyron), Henry Harrison (Paul Gleason), Lena Harrison (Jennifer Savidge), Nigel (Tony Jay), Judge (Richard Grant), Eugene Laderman (Jacki Swanson), Miss Best (Myrna Miller)

Escaped convicted murderer and computer genius, Eugen Laderman, is harboured by Lois Lane. Eugene denies killing his employer; Henry Harrison, though admits to having an affair with his wife who, he claims, is the real murderer. When computer systems around the country begin to fail, Eugene deduces that it's a computer virus created by Harrison designed



Superhero and supervillain

to eliminate all competitors in the race of his failing software company.

First US transmission: 6th February 1994

A16 Foundling

Writer Dan Levine
Director Bill D'Elia
Jor-El (David Warner), Jack Miner (Chris Demetral), Inspector Henderson

(Richard Belzer), Lane (Robert Costanzo), Nigel (Tony Jay), Denny (Brandon Babb), Lana (Eliza Roberts). The strange globe found in the spacecraft which brought Clark to Earth produces an image of Jor-El, Clark's natural father. Before further details of his past can be generated, Clark's apartment is burgled by homeless teenager Jack Clark, desperate to recover the globe, in order that it is on the verge of being sold to Luthor.

First US transmission: 26th February 1994

A17 The Rival

Writers Tony Bluko & Paul Jackson
Director Michael Watkins
Preston Carpenter (Dean Stockwell), Linda Kirk (Nancy Everhard), Himself (Bo Jackson), Secretary Wallace (Kevin Cooney), J. Harvey Stark (Mike Sobotka)

The Daily Planet's sales are falling to rival newspaper, The Metropolis Star. Lois learns that an old rival from her college paper, Linda Kirk, is the Star's new reporter and is co-sensational on the scene of many newsworthy catastrophes. Suspicious are raised when Clark leaves to join the staff at The Star, especially when evidence suggests foul play.

First US transmission: 27th February 1994

A18 Vatman

Teleplay H B Cobb &
Story Deborah Joy Levine
Director Randall Zisk

Doctor Fabian Lark (Michael McKean) Clark is shocked when a second Superman begins averting disasters around the world, and seducing Lois. The impostor is childlike with only recent memories. Lois deduces that the second Superman is a clone. Clark confronts his counterpart, but the clone is evasive and refuses to reveal his father's identity, threatening to expose Clark's other identity.

First US transmission: 13th March 1994

A19 Fly Hard

Writer Thania St John
Director Philip J. Signoria
Jack Miner (Chris Demetral), Willie (Macon McColman), Fuentes (Robert Beltrami), Kent (Alexandra Hedison), Schiavone (Cole Stevens), Blackman (Anthony Leonard), George (Don Finkel). Working late, The Planet's team of reporters are taken hostage by terrorists who ransack the offices in search of a secret vault. Unable to intervene as Superman, Clark watches as the lives of his friends become increasingly jeopardised.

First US transmission: 27th March 1994

A20 Barbarians at the Planet (Season Finale, Part 1)

Writers Deborah Joy Levine
Director Dan Levine
Director James R. Bagdonas

Jack Miner (Chris Demetral), Devante (Patrick Kilpatrick), Steven Sanchez (Cassidy Guerra), Mrs Cox (Beverly Johnson), Chip (Alan Nevil), Sandra Ellis (Barbara Beck)

The Daily Planet is bankrupt, but is saved from closure by Luthor who hires a young graduate as Supervising Editor. Lois receives proposals from both Lex Luthor and Clark; when she refuses Clark, he considers revealing his secret identity. A bomb destroys the under-insured paper and Jack is held to blame and arrested while Luthor plots to capture Superman.

First US transmission: 31st May 1994

A21 The House of Luthor (Season Finale, Part 2)

Writers Deborah Joy Levine and Dan Levine
Director Dan Levine
Jack Miner (Chris Demetral), Lieutenant Henderson (Richard Belzer), Mr. Cox (Beverly Johnson), Franklin Stern (James Earl Jones), Ellen Lane (Phyllis Coates)

Clark, Perry and Jimmy conduct investigations through which they discover that The Daily Planet's board members were bribed to sell to Luthor whose insurance policy grossly exceeded the cost of a rebuild. Superman is trapped in a kryptonite-lined cage of Luthor's design and as he lays dying, Lois prepares to marry the billionaire industrialist.

First US transmission: 30th May 1994

Andrew Youdan



The original Season One cast



Will they, won't they...?



Superhero and supervillain

(Richard Belzer), *Louie* (Robert Costanzo), *Nigel* (Tony Jay), *Denny* (Brandon Blahnik), *Lana* (Eliza Roberts)

The strange globe found in the spacecraft which brought Clark to Earth produces an image of Joe-El, Clark's natural father. Before further details of his past can be garnered, Clark's apartment is burgled by homeless teenager Jack. Clark, desperate to recover the globe, is unaware that it is on the verge of being sold to Luthor.

First US transmission: 20th February 1994

A17 The Rival

Writers .. Tony Blake & Paul Jackson
Director Michael Watkins

Preston (Carpenter) (Dean Stockwell), *Linda King* (Nancy Everhard), *Himself* (Bo Jackson), *Secretary Wallace* (Kevin Costner), *J Harvey Stark* (Mike Sabatino)

The Daily Planet's sales are falling to rival newspaper, The Metropolis Star. Lois learns that an old rival from her college paper, Linda King, is the Star's new reporter and is coincidentally on the scene of many newsworthy catastrophes. Suspicion is roused when Clark leaves to join the staff at The Star, especially when evidence suggests foul play.

First US transmission: 27th February 1994

A18 Vatman

Teleplay H B Cobb &
..... Deborah Joy Levine
Story H B Cobb
Director Randall Zisk

Doctor Fabian Leek (Michael McKean) Clark is shocked when a second Superman begins averting disasters around the world, and seducing Lois. The impostor is childlike with only recent memories. Lois deduces that the second Superman is a clone. Clark confronts his counterpart, but the clone is evasive and refuses to reveal his father's identity, threatening to expose Clark's other identity.

First US transmission: 13th March 1994

A19 Fly Hard

Writer Thania St John
Director Philip J. Sgriccia
Jack Miner (Chris Demetral), *Wife* (Macon McCalman), *Fuente* (Robert Beltran), *Reverend* (Alexandra Haddison), *Schamak* (Cole Stevens), *Blackman* (Anthony Leonardi), *Georg* (Don Fehrd)

Working late, The Planet's team of reporters are taken hostage by terrorists who ransack the offices in search of a secret vault. Unable to intervene as Superman, Clark watches as the lives of his friends become increasingly jeopardised.

First US transmission: 27th March 1994

A20 Barbarians at the Planet (Season Finale, Part 1)

Writers Deborah Joy Levine
..... and Dan Levine
Director James R. Bagdonas

Jack Miner (Chris Demetral), *Devane* (Patrick Kilpatrick), *Steven Sanchez* (Cassio Guerna), *Mrs Cox* (Beverly Johnson), *Chip* (Alex Neff), *Sandra Ellis* (Barbara Beck)

The Daily Planet is bankrupt, but is saved from closure by Luthor who hires a young graduate as Supervising Editor. Lois receives proposals from both Lex Luthor and Clark; when she refuses Clark, he considers revealing his secret identity. A bomb destroys the under-insured paper and Jack is held to blame and arrested while Luthor plots to capture Superman.

First US transmission: 1st May 1994

A21 The House of Luthor (Season Finale, Part 2)

Writers Deborah Joy Levine and
..... and Dan Levine
Director Alan J. Levi
Jack Miner (Chris Demetral), *Levitt* (Henderson) (Richard Belzer), *Mrs Cox* (Beverly Johnson), *Franklin Stern* (James Earl Jones), *Ellen Lane* (Phyllis Copley)

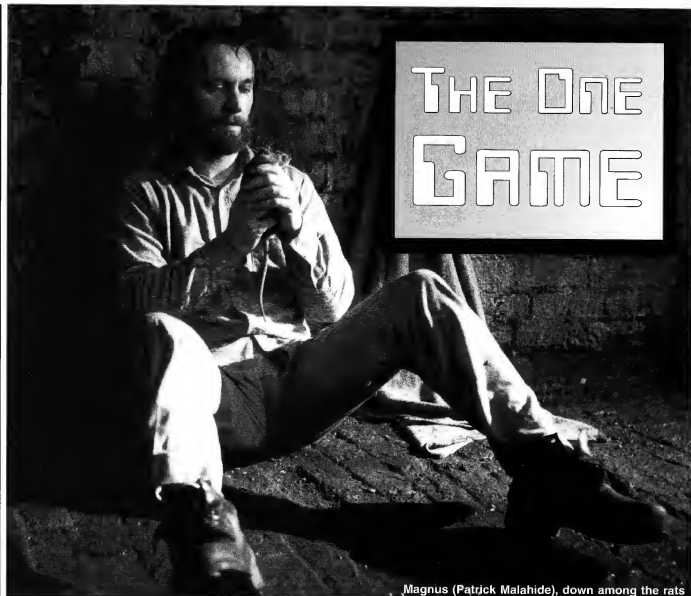
Clark, Perry and Jimmy conduct investigations through which they discover that The Daily Planet's board members were bribed to sell to Luthor, whose insurance policy grossly exceeded the cost of a rebuild. Superman is trapped in a kryptonite-lined cage of Luthor's design and as he lays dying, Lois prepares to marry the billionaire industrialist.

First US transmission: 8th May 1994

Andrew Yeadon



Will they, won't they...?



Magnus (Patrick Malahide), down among the rats

Episode One

The sewers. Magnus, shabbily dressed and soaking wet, sits down among the rats and carefully picks up one of the creatures. He wraps himself in a blanket and walks to a large empty country house. He feeds the dogs and eats some of their dog food before sitting in front of the television with a bottle of wine. The guest on a tv chat show is Nicholas Thorne, "a man who's made big bucks out of the games people play". Magnus throws the bottle of wine at the screen which explodes in a shower of sparks.

Nick Thorne is a maverick young millionaire who got lucky marketing games. He wears jeans and an open-necked shirt to his high-tech office while his business associates are in suits. His life is punctuated with occasional flashbacks of a woman's hand reaching from a lake, as in the Arthurian legend.

Magnus hires a smart-talking computer

hacker to tap into Nick's business, Sorcerer. The hacker steals £2.1 million for him, then pulls a knife on Magnus. Magnus pushes the hacker out of the window, killing him. Magnus dumps the body in the canal and tosses the knife into water, like Excaliber.

A package labelled 'game no 1' has arrived at Nick's home. Inside is a computer disk with a simple puzzle, which has to be solved 'initially'. His girlfriend, Fay, tells him to take the initial letters from each word to find the message 'shopwise precinct at nine'. At the precinct, Nick sees his ex-wife, Jenny, bundled into a taxi and driven off by a couple of men. Another package is dropped behind the taxi and reads, 'The One Game instructions for player'.

The package contains a video tape of Magnus recorded in Nick's office. For the first time in the episode, Magnus speaks: "We've got a new game to play, you and

I. It's called The One Game, the reality game that really works. And we're going to play it. In fact, we've already started, haven't we?"

Episode Two

The 'One Game' is the ultimate game that takes part in real life where anyone might be a player or an innocent bystander. You could be playing it every minute of the day and not know it.

The video tape tells Nick to 'start at the beginning' and he returns to the dilapidated shop where his business first started. Inside are memories of idyllic times when he, Magnus and Jenny ran the business together, and of a visit to a lake with Magnus and a mysterious woman in a white dress. Outside, a motorcyclist is waiting for him. It leads him to a warehouse where he finds a parcel marked 'game no 2'.

Nick's Financial Director, Tom, has taken it upon himself to try to save the business. He approaches Lord Maine, a business rival with a grudge against Nick and a passion for Civil War re-enactment. They arrange a deal to bail out the company.

Game no 2 is a jigsaw map which leads Nick to a bus stop where a bus driver leaves a parcel for the nearby village. Nick carries it to the village which appears to be deserted until a machine gun fires at him. He runs into an abandoned house for shelter and the parcel he is holding falls apart. Inside is a gun which he handles like an amateur. Venturing outside again he meets a man who's been shot in the arm. Together they escape and Nick gives him a lift. As the man says goodbye, he rips off his false sleeve with fake blood on it and thrusts Game no 3 at him.

The third game is a type of jigsaw which Fay helps him unravel. It spells the name of a pub, 'The George and Dragon'. A

gang of motorcyclists at the pub force Nick into the woods. He takes a lance and motorbike provided for him and they joust in a medieval-style fight on bikes. Nick knocks off his opponent who turns out to be Magnus. Magnus tells him the game is all about "remembering".

Episode Three

Tom returns to Lord Maine to see if he is ready to bail out the company. Instead, Maine has betrayed Tom and instigated a take-over.

Nick takes Fay into his office. He tells her of how he saved the company when Magnus drove them near bankruptcy with his obscure ideas for games. Nick had to shut out Magnus and bring in the money men. As they talk, another puzzle appears on the office computer screens. It is a line of obscure symbols which when cut down the middle are the numbers 1-7. Nick

completes the puzzle with number 88 and the computer displays the picture of the church where he married Jenny on 8/8/1980. This moment alienated Magnus from the previously triangular relationship.

While Nick goes to the church, Fay goes to the warehouse. There she meets Magnus and it is clear she has always been on his side.

A box is put in Nick's car while he is inside the church, but he decides not to play by the rules any more and goes looking for clues at Jenny's flat. He walks in and is jumped on by Jenny's boyfriend Gavin. Together they go to Magnus's old mansion to find Jenny. Everyone has left apart from the dogs. One rushes at Gavin and pushes him over the upstairs banister. Nick is powerless to stop it and has a flashback of trying to rescue a woman who fell in the lake. He panics as she sinks into the water, reaching her hand into the air like the Arthurian Lady of the Lake.

Nick (Stephen Dill) is powerless to help as his ex-wife is kidnapped



Magnus jumps in to save her, but the woman is dead. Back in the present, Gavin is also dead.

Nick breaks open the box and finds a card: "Game no 5 — her place or mine?" and realizes he has been playing the game despite trying to avoid it. On the other side of the card is an invitation to a medieval banquet. It is being held in a castle where a woman who looks like Jenny needs a champion to free her. Nick takes the offer of a sword and fights a knight in shining armour. He loses and is dragged off to the dungeons. He calls to Jenny as they lead him away and the woman takes off her blonde wig — it is Fay.

Episode Four

Nick is released from the dungeons and is forced to watch his friends answer Magnus's questions about him behind a one-way mirror. Only Jenny defends him. When they have gone, Nick escapes by covering his head and hands with his coat and smashing through the glass. He finds game no 6, a puzzle which leads him back to their first shop. As he drives away, a car with Jenny in the back passes by him. He chases it until it crashes, bursting into flames. He tries to get Jenny out but the flames are too hot. Then he sees it is a wax model of Jenny which melts in the heat of the flames.

Nick returns to the office to collect the keys to the shop and stumbles in on a board meeting where Lord Maine is instigating a take-over bid. Nick impresses



Nick (Stephen Dillon) and Jenny (Philippa Haywood)

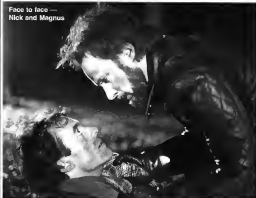
no one with his half-crazed rantings about the games and the take-over goes through. Nick finds an "end game" package where he usually keeps the keys. It is a video in which Magnus tells him where to find Jenny.

Nick collects Jenny and they go looking for answers at an asylum where Magnus had spent the previous years. The doctor confirms that he was mad, and says he committed suicide seven months ago.

Thinking the game is over, Nick takes Jenny back to his house. In the bathroom Nick finds Fay's towel and swimming band and realizes it's not finished. He rushes to the swimming pool and sees Fay standing on the top diving board with lead weights strapped to her body. She nods at

Magnus, jumps into the pool and sinks to the bottom. Nick screams at Magnus that he can't do anything, just as he couldn't do anything on the lake. Nick eventually jumps in. He swims underwater among river weed towards the lady of the lake. He struggles and brings her to the surface. Magnus thanks Nick for rescuing his daughter and says he had to put her at risk to allow Nick to pay the debt he owed him.

Nick returns to the lake with Jenny. He tells her the woman who drowned all those years ago had been someone special for Magnus and although they never mentioned it, it was always between them. Nick pledges to start again and there is a suggestion this means with Jenny. As they walk away, three men who played the One Game watch them from the trees.



Face to face — Nick and Magnus

Credit

Magnus Patrick Malahide
Nicholas Thorne Stephen Dillon
Jenny Philippa Haywood
Fay Kate McKenzie
Tom Darke David Mallinson
Lord Maine Andrew Keir
Conjuror Alex Norton

Stunt Co-ordinator Garath Milne
Special Effects Supervisor

..... Arthur Beavis
Costumes Maxine Henry
Designer Neil Caldwell
Written by John Brown
Series Conceived by Tony Benet
Music Nigel Hess
Director Mike Vardy
Producer Deirdre Keir
Executive Producer Ted Childs

Background

The *One Game* appeared on British tv in the late Eighties when Fantasy and Science Fiction were scarcely seen. It combined rich atmosphere, flashbacks, unusual dreams, medieval imagery and the cut-throat world of hi-tech business. It was a delicate balance the producers worked hard to achieve. "We broke down barriers between straight forward thrillers and surreal fantasies," said Producer Dendro Keir at the time. "We had to make sure everything that happens in *The One Game* could occur in real life. We wanted to ensure that we didn't slip off into something like *Star Wars*."

It's a complex story, with each move taking Nick further into the game and reminding him more of his past. It was written by John Brown who injected glimpses of the Arthurian legend.

"I had in mind that Nick was King Arthur and Magnus was Merlin the Magician," he explained. "On this level the action of *The One Game* shows what would happen if Arthur said to Merlin after he'd helped set up the Kingdom, 'Get lost. I don't need you any more.' In *The One Game* Nick gets rid of Magnus once the games company is established. That's why I called Nick or Arthur's wife Jenny or Guinevere, Fay is Morgan Le Fay and Jenny's boyfriend is Gavin or Sir Gawain."

Central to the story is the enigmatic figure of Magnus played with menace and mystery by Patrick Malahide. His first scene was filmed in a disused glass furnace where all the crew had to have tetanus injections because of the rats. "There were shards and splinters of glass everywhere but I had to be barefooted," Patrick said shortly after filming. "The rats weren't too keen on the cold. When I sat on the floor of the tunnel they clustered round me to keep warm."

The tense and mystical atmosphere of the series is heightened by the theme song and incidental music sung in Patagonian Welsh. Composer Nigel Hess chose the ancient Celtic language to reflect the Arthurian theme. It was released as a single, but was difficult to get hold of. *The One Game* was filmed for Central TV in winter 1987/1988 with most of the crew fighting off a bout of flu. They had a three day break for Christmas which most of them spent being ill in preparation for returning to work. It was shown on ITV 4th-25th June 1988 and was claimed to have



Nick is urged by Fay (Faye McKean) to go to the police

invented a new genre of the 'Fantasy thriller'. Despite engaging characters, intriguing mystery, brooding atmosphere and the undercurrent of English legend, *The One Game* wasn't quite the success it deserved to be and sadly the Fantasy thriller became a forgotten tv genre.

Jane Killick



Lord Maine (Andrew Keir) re-enacts the Civil War

IN THE LATEST ISSUE OF

STARBURST

STARBUST

ISSUE 191 includes...

THE THAX Writer/Producer Harvey Bennett
RED DWARF Danny John-Jules on his life as Cat & Next Generation Exec Producer Jeff Taylor

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RICHARD JAMES

Next Generation Designer

Part Two

Our conversation with *The Next Generation's* production designer continues...

HOW DO YOU create the interior of an immeasurably large spaceship and still be able to build it on an average-sized stage at Paramount Studios? That's the dilemma faced by Richard James, when he had to design the cavernous interior of the Borg ship, first seen in the episode *Q Who*.

Borg Paintings

Sitting in *The Next Generation's* busy art department, James points to his original sketch for the Borg interior, which still hangs from his office wall. "I was here one weekend by myself," he remembers, "and that's when I came up with the idea of incorporating a matte into the design. I see the set, and then I have to create what the actors are going to work on, and that in turn has to integrate with the matte in such a way that the actors can never get off the set and impose on the matte."

"With those restrictions in mind, I thought if I repeat everything, then the matte painting just becomes a repetition of the set where the actors are working. The description in the script was we're inside this endless chamber, there are no rooms as such, no definition of areas like crews quarters or a bridge. The Borg function as a total unit, so the description was we are in this vast and endless chamber. That's what I had to work with, and seven days and X number of square feet to build it!"

"I thought, 'It has to be a matte, because I can't create all this,' and I knew I wanted the ship's interior to go down as well as up, because in television you don't usually get tops and bottoms. I knew one of the ways I could accomplish this vastness was to lose the horizon lines above and below, and of course left and right."



Q Who Exploring the Borg ship



Q Who Not... the piping on the walls

"While I was working on the design, I was also keeping in mind that the Borg have to integrate with the ship, and I began to think, 'How am I going to do that?' I felt as a unit, they had to plug into their ship, and appear as though they were part of it."

Organic

"I talked to Durinda Wood, who was the costume designer at that time, and we decided since the ship has to have a similar organic look to it, the costumes would have to have a mechanical look to them as well. What we did was incorporate the tubes and flex hose that are on the costumes and integrated them



Q Who A Borg in its 'slot'



The last of Borg's Worlds Ming Borg

into the panels on the ship. When the Borg are at their stations, they had this helmet-like thing above their heads, as well as these little compartments they stand in, which are part of the ship. The graphics department created something to suggest a kind of mind meld, and the final result was that the Borg appeared to integrate with their ship."

"What my first drawing represented was the basic outline of form. I didn't have time to develop the detail areas, but I knew I was going to put two Borg within each 'slot.' By tracing over the design in red, I selected the areas that would have to be constructed, and showed the matte part for the back, which would be repeated over and over."



This Side of Paradise The nearly empty Enterprise bridge

"On the set, the matte was in the back but the pipes in the foreground were real, so that gave it a three-dimensional quality. I also built a structure over the matte where the actors were. We later used that same matte in *Best of Both Worlds*. I thought we could have Picard address the chamber and we would simply repeat the rifting. He'd look at the blue screen and it would be the matte."

Making Relics

Another fusion of production design and special effects was the meticulous recreation of the Enterprise bridge in *Relics*. Because the cost of building the entire set would have been prohibitive, James thought of a less expensive solution: build a small section of the bridge, and then use footage from the original series projected onto a blue screen to provide the rest.

While the idea sounded good on paper, James remembers having to explain it to incoming director Alexander Singer, who was understandably nervous about the idea of shooting on a small, pie-shaped wedge of set. "My bottom line to Alex was, 'Trust me, they're not going to know how we did this. They're going to say, How did they do that?'"

"There was some consideration given to using the movie, set, because it was still around, and could be made to work, but I think [writer] Ron Moore and I were of the same mind: it should be the original.

"There were no drawings available on the original set, so we had to work backwards, using publicity stills and video tapes of the show. At the same time we were getting estimates to determine the cost factor, and even putting up the feature set was going to be expensive. Just putting it up would probably cost about \$65,000.

Empty Bridge

"We were having a production meeting, and I wasn't familiar with the original series enough to know if there was a time where we saw the bridge empty. I said if there was, we could do it with blue screen and I would build a set to make it work for the actor. It was the Borg technique all over again.

"Everybody frowned at that, and said, 'This is not going to work!' [visual effects supervisor] Dan Curry was not at that meeting, and so when I got back to the



Relics Recreating the past

office, I called him and I asked if he knew any episodes we could use for this blue screen shot, and if it was possible.

Paradise Found

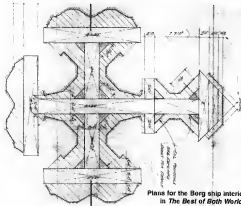
"There was one condition I gave Dan: it had to be an episode with an empty bridge. Sure enough, Dan recalled, there was an episode he got, [*This Side of Paradise*] and they reshot it over and over until they got enough time out of it for our time. Then in developing my set, I had to give my director enough room so when Scotty enters the holodeck, he'll be against the blue screen. We cut and he'll be passing through the real set.

"I said to Alex, 'He can pass by the cabin console and all of that will be there in the centre, because it will help create that illusion that we have 360 degrees. As long as you hold this way, he can pause at the Captain's chair and console, and then walk on into the set and sit down where he's on blue screen.' So Alex is looking at me saying okay... and I continued, 'When Patrick comes in, it's a reverse, but you'll be shooting him against the same physical set. What we'll do is generate some artwork, and I'll take those panels out and we'll put different graphics in, so it looks you've shot him coming across from the opposite side.'

"As it turned out, the only place I was off was the carpeting. I couldn't tell, because they gelled the original set so



Captain's Holiday In the studio!



Plans for the Borg ship interior in *The Best of Both Worlds*



Richard James

the colours were very hard to come up with. Those gels made everything look a different colour than they really were, and that made it really hard for us. We tried matching the colours, and I think we did very well when all was set and done."

Since *The Next Generation* team rarely leaves the studio to film on location, James is often asked to recreate exterior settings on a stage. It is a testament to his work (and that of directors of photography Marvin Rush and Jonathan West) that viewers often have difficulty telling the difference.

Location or Studio?

"A lot of people think our interiors are exteriors," notes James, "and of course that's exactly what I want them to think. It's also nice when your peers think that, as they did on *Captain's Holiday*. We built a hotel lobby, which I saw as a Hawaiian-type thing. A lot of these lobbies have an indoor/outdoor feeling about them, and this was very much the idea with our set."

"The original script had Picard going out onto a beach, with an ocean and the whole

bit, and I said, 'Well, you can throw some water at him from offstage, but that's about as close as we're going to get to that!' We finally decided to build the 'exterior' of the hotel, and I actually had a couple of art directors ask me where that location was!"

"We did a very neat exterior for *Hollow Pursuits*, where Beverly was in a swing. There were people that thought that was an exterior set. In *The Inner Light*, I think Marvin's lighting was a key factor making it look as if it was an exterior."

"In *Darmok*, the daytime scenes were done on location, but the campfire was actually an interior. Again, I'd say that's something a lot of professionals would not even know. I've watched it and I don't think there are any factors that give it away. It looks like it was shot on location."

After hearing his job compared to that of a stage magician, James admits he's sometimes reluctant to give away the secrets behind his illusions. "Of course you know you're talking about areas that I like to talk about, so I will open myself up."

"There are sometimes people who come and visit the sets and they get a real kick out

of it. I like to show them off, but sometimes it also kills the illusion a bit. I hope it doesn't, because it's interesting, and when you bring up certain episodes and you talk about how we accomplish them, I like to reveal some of that behind-the-scenes information, because to me it's very interesting."

Heading for Voyager

With five years on *The Next Generation*, James finds it very difficult to point to a single high point in his work on the series. "My proudest moment is that I'm part of this series," he claims. "I enjoy it, you get to work with a lot of great people, and I feel very fortunate to be part of it."

Although his work on *The Next Generation* has drawn to a close, Richard James hopes to explore new worlds and new civilizations for many years to come, as he joins the production team of *Star Trek: Voyager*. "I've been asked to be involved with it and I'm very excited about that. I'll be working with the same people, and there's nothing wrong with that!"

Joe Nazzaro

TV Zone Classifieds

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Remembrance '95: The Dr Who Convention. At the Penelope Hotel, Odham, Lancs. March 29th/30th 1995. Special booking rates available. Send SASE to 31 Richmond Street, Ashton-under-Lyne, Lancashire, OL7 5AR

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Notes: Dates subject to change

STAR TREK
Trek to Madworld
by Stephen Goldin
Pub: Titan
Price: £4.50
Out: 23rd June '94

A FAMOUS explorer and his beautiful daughter arrive aboard the *Enterprise* after failing to persuade the Federation to upgrade their planet from colony to member world. But the explorer is terminally ill, a result of radiation no-one has detected on the planet. It becomes clear that the only solution is evacuation — and the *Enterprise* is nearest.

En route for the colony, the *Enterprise* is drawn into a mysterious gash in Space. Klingon and Romulan ships have also been drawn into the void, the realm of Enwot, a rather peculiar renegade Organian who offers the three captains the prize of their dreams... if they can discover what is missing from the bizarre artificial world he had created. If Kirk wins, he can save the colony from death. If he loses, the Klingons or Romulans could possess the deadliest weapon in the Galaxy.

Stephen Goldin is an accomplished writer, with a string of books to his name. I sincerely

hope he doesn't consider this one to be his best. The writing is fast and compelling, but the plot is so feeble as to defy analysis. Enormous nicely foreshadowed Q, but then, so did Trelane in *The Square of Hooves*, so nothing new there. And the "I am an alien, what are these things you call emotions?" line is so hackneyed it's not true. Did the authors who wrote these books decide that they were too lowbrow for decent Science Fiction concepts?

Goldin's handling of the regulars is good, but the other characters are rather too flimsy. Melika Spyroukis, the explorer's daughter, is meant to be a complex, mixed up young woman, but she comes across as a spoilt and inconsistent brat, and the Klingons and Romulans are stereotyped ciphers who will, of course, destroy the Galaxy if they win the prize. *Trek to Madworld* is a slightly entertaining diversion, but nothing more.

Craig Hinton

STAR TREK
THE NEXT GENERATION
All Good Things...
Pub: Simon & Schuster
Price: £9.99 (hardback)
Out: 6th June '94

SEVEN YEARS ago, Jean-Luc Picard assumed command of the USS *Enterprise*. Now, he finds himself being sent back in time to relive the experience. But something is different: the ship isn't even going to Portofino station.

Twenty-five years in the future, a retired Ambassador Picard pulls in a few favours from his erstwhile colleagues La Forge, Professor Data and Beverly Crusher to arrange a trip into the Klingon Neutral Zone. And in the present day, Picard must determine why he is being bounced back and forth through time. Does it have something to do with a mysterious temporal anomaly? Or is someone who makes a habit out of tormenting Picard playing another of his games? Someone who, seven years ago, placed Marik on trial.

It doesn't seem five minutes since I reviewed the novelization of *Encounter At Farpoint*, and now I'm looking at *All Good Things...* the novelization of the two-hour season finale recently



aired in the States. Written by veteran author Jan-Michael Friedman, and featuring colour photographs from the episode, it's a real treat for those who haven't seen it yet: having been fortunate enough to have seen it, I can confirm that everything this happens on screen has been religiously transcribed into Friedman's steady and entertaining prose.

The most interesting aspect of a novelization is seeing how much has been added, and this book is no exception. In keeping with the farewell theme, we get the chance to wave goodbye to Wesley, the Traveller, Lwaxana Trica and Kate Pulaski, with a series of short but poignant vignettes. Since *All Good Things...* concerns the past, present and future, we also get to peer a little more closely at what our heroes were, and what they may become. From the first meeting between O'Brien and Kirk, to the origins of the future rift between Riker and Worf, Friedman has enriched the teleplay considerably.

Perhaps my only worry comes at the very end. The episode ends on a positive note, as old friends reaffirm their relationships: the series may have ended, but the adventure continues. The book comes to a quite downbeat conclusion, almost suggesting that the whole exercise was really rather pointless. Although it obviously lacks the visual side of things which made the first episode so spectacular and memorable, it does help to convey the excitement of our last (television) visit to the NCC-1701D. Pass me a hankie.

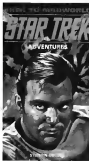
Craig Hinton

STAR TREK:
DEEP SPACE NINE
Betrayal
by Louis Tilton
Pub: Simon & Schuster
Price: £4.50
Out: Currently Available

THE POLITICAL balance of the Cardassian Empire is upset when a radical faction stages a coup and has the old order arrested for treason. One of their main accusations is that Gul Dukat and his government supporters virtually handed Deep Space Nine, and the wormhole, over to the Bajorans.

While Sisko is attempting to organize a meeting of trading delegations, Dukat's replacement, Marik, is on the way, with orders to reclaim the station for the Cardassians. And, to add to Sisko's problems, there is a sudden resurgence of Bajoran nationalism... and terrorism. With tempers running high amongst the delegates, bombs exploding all over the place, and a so-called Cardassian traitor, with an intimate knowledge of the station, running loose, Sisko and Major Kira must stand up against Gul Marik... or lose Deep Space Nine.

I found the first few chapters of *Betrayal* fairly tough going. As seems to be the formula for these novels, we are forced to read yet again about Sisko's past, Odo's past, and, most tedious of all, Kira's past. This book really lays her hatred of the Cardassians on with a trowel, and, after three chapters, I began to wish that she'd take a holiday for the rest of the book. Then again, *Betrayal*



does concern itself with Bayesian and Cartesian politics, so some readers might find a recap of the occupation quite useful. But I didn't. Still, I'm very pleased to say that the situation improved markedly as the book progressed. The plight of the so-called traitor was sympathetically handled, and added a new dimension to the Ciesdians. Although he is a very tragic character, most of the humour supplied, as usual, by the Perangi contingent — occurs around him, which only serves to highlight his appalling treatment by his own people.

Perhaps the odddest thing about *Betrayal* is that it seems to reach a climax two-thirds of the way through, as the action heats up and the plot threads draw to a conclusion... and then the storyline completely changes tack, and characters' motivations switch in a believable manner. The real climax, as Sisko plays a dangerous game of brinkmanship with Mirak, is real edge-of-the-seat stuff. This all serves to make *Betrayal* an intriguing and complex thriller, populated by rich characters and tightly-plotted action. It's just a shame it has such a ponderous beginning.

Craig Hinton

DOCTOR WHO
The New Adventures
Strange England
by Simon Messingham
Pub: Virgin Books
Price: £4.99
Out: 14th July '94

HIGH SUMMER in Victorian England. Two young girls, Victoria and Charlotte, and the housekeeper who looks after them, are having a picnic in the grounds of a country mansion. Idyllic, perfect and yet there is something very wrong and strange going on...

As the Doctor, Ace and Bernice arrive, things have just started to get peculiar, with carnivorous trees and hideous parasitic insects, and the Doctor is in confusion as the reader by this bizarre state of affairs. Is there a simple explanation behind all this? Well yes, but it is far from simply explained.

Early on the Doctor and Bernice are split up from Ace, and the latter finds herself transported from a sunny paradise to a rain-soaked, naturalistic version of the same



landscape, where she is confronted by a 19th Century wet blanket and a mad doctor cum amateur psychopod.

This book consists basically of a strong concept with not enough convincing characterization, atmosphere or plot to back it up. Instead there is a rather confused prose style, and a hefty dollop of rather gruesome, sadistic description.

Although there is a lot of running about, most of it turns out to be padding, as there is nowhere much for the characters, or indeed the plot, to go. It is hard to gauge what point the author is trying to make, although belated explanations try to do this at the very end of the book.

The Doctor just doesn't seem to be the Doctor, although Ace and Bernice keep to their usual characterizations, albeit that they are creations of *The New Adventures* (Ace having sadly discarded her original persona).

Maybe it's all a bit too much like a television episode, or perhaps what one imagines a film version might be like — lots of surface gloss, expensive-sounding effects, but there is nothing below the surface, no subtlety, no understanding of people. Personally I would prefer *The New Adventures* to be more like the television series, but I mean that in terms of spirit, quickness, atmosphere, not the kind of half-baked one-note plots we were accustomed to in the last years of the series' transmission.

Strange England was at least readable, but I waited in vain to be gripped by any of it, to care for any of the characters, indeed for anyone worthy of that name to turn up. In many ways it reminded me

of the 1960s' Jonathan Miller tv version of *Alice in Wonderland*, all very pretty and apocryphal, but ultimately confusing and irritating.

Andrew Morrice

DOCTOR WHO
The Visitation &
Black Orchid
BBC Video
Price: £10.99
Out: 4th July '94

IN *THE VISITATION*, the Doctor, Tegan, Nyssa and Adric arrive in a plague-ridden England of the past, where Terileptil escapees of a Kaagan prison camp have crash-landed, and plot to annihilate the whole of humanity.

It's as traditional as *Doctor Who* gets, but Eric Saward's script, brimming with strong characterization and sharp dialogue, elevates the story well above the mundane.

Peter Moffat's sappy direction lets the side down at times — particularly in the third episode, which just seems to grind to a halt. Unbelievably, he allows a whole minute of airtime for a scene in which Nyssa pushes a box between the TARDIS console room and her bedroom. Likewise, continuity is allowed to slip — watch in the fourth episode as the android enters the Police Box wearing its death mask, only to appear inside the console room holding the mask in its hand.

Of the guest cast, Michael Robbins trades *On the Buses* for the highway life, and gives a delicious performance as the thug-cum-robber Richard Mac. Pleadings also go to Michael Melis.



who brings the Terileptil leader to vivid life despite the fact that he is secreted beneath layers of rubber and plastic. His acting is complemented by some excellent design for the creatures, courtesy of the visual effects department, and some (then) state of the art animatronics on the monster mask. As for the broader death scene, its face melting into bursting bubbles: has *Doctor Who* ever been quite so gruesome?

Still back in Time, *Black Orchid* finds the TARDIS landing in 1925, where the Doctor is mistaken for a cricketer and invited to play in a match at Cusleigh Manor. The travellers also attend Lady Cusleigh's fancy dress ball, and Nyssa meets her exact double in Anna Talbot. But who is the sinister murderer stalking the house?

While by no means a classic, *Black Orchid* has a great deal going for it, simply by virtue of the fact that it is such a style changer for the series. The first purely historical story since 1966, it replaces classic SF trappings by such general Fantasy concepts as a *doppelgänger* and a deformed child.

It works so well because it allows the TARDIS crew to dress up, let their hair down and party, and even gives the fifth Doctor the chance to earn his costume. The only problem is it's woefully politically incorrect — is that the apparent villain of the piece is a physically deformed, mentally disabled man.

Nevertheless, the story is a landmark in the Davison era, and certainly the kind of experiment which should have been attempted more often.

Richard Houldsworth

DOCTOR WHO
Destiny of the Daleks
BBC Video
Price: £10.99
Out: 4th July '94

THE TARDIS lands on Skaro in the far future, where the fourth Doctor and a newly regenerated Romana witness the arrival of a Movellan task force. Also on the planet are the Daleks, who are using a slave labour force to excavate the ruins of their dead city. Only the Doctor realizes what his oldest enemies are searching for, and he plans to find it first.

And so BBC Video finally scrapes the bottom of the Dalek barrel. A direct sequel to the classic *Genesis of the Daleks*, *Destiny* is inferior in almost every respect. Whilst *Genesis* had a strong and original script, was tastefully directed, and showcased a mesmerizing performance by Michael Wisher as Davros, this sorry effort is a thinly disguised re-hash of every other Dalek tale that preceded it.

Ken Grieve's vapid direction does nothing to serve an already flagging script, just witness the escape of the Doctor's party from the Dalek base in episode two, which is taken at a leisurely stroll with the Daleks in hot pursuit. There's also no excuse for the sheer taintness of the whole production — Davros's chair and mask had been knocking around the BBC Doctor Who exhibitions for years at the point this story was made, and it shows. The peeling paint on the TARDIS console and the broken panels and bolts on the Daleks also indicate some cosmetic — and inexpensive — attention was required.

There's the odd glimmer of the old Terry Nation brilliance in there, including a gripping episode ending in which Romana is trapped within a sealed tube with the Nova Device, the concept of an aspen between the Daleks and Movellans, and a double climax which allows Romana to confront the Movellan leader while the Doctor deals with Davros.

However, these moments are not enough to salvage a story in which regeneration is treated as a

throwaway gag. Daleks are fit to badly that you can see the operators inside, and not one of the guest cast can act convincingly. David Gooderson's Davros can't hold a candle to Wisher's, and the Movellans seem to have been selected purely for their physical attributes.

It's left to Tom Baker (in fine form, but sending the whole thing up) and Lalla Ward (already making the character her own) to convince viewers that this absolute turkey is worth sticking with.

Which, of course, it isn't

David Richardson

RED DWARF
Series V - Byte 1
BBC Video
Price: £10.99
Released: 18th July '94

ORIGINALLY broadcast between February and March 1992, the fifth season of *Red Dwarf* continues the adventures of Lister and crew in the entertainingly tasteless and meaningless style established during its third and fourth seasons, adding very little to an increasingly trusted and increasingly tiresome formula. In a fit of Rimmer-esque logic, BBC Video is releasing the six episodes completely out of sequence, presenting the finest episodes first and leaving the least until last.

Byte 1 begins with *Back To Reality*, the hilarious and inspired season finale in which the crew discover they have been playing the Total Immersion Video game 'Red Dwarf' for the last four

years, and are forced to return to their 'real' lives. It's easily the fifth season's finest half-hour, and stands alongside Season Two's *Better Than Life* as the definitive episode of *Red Dwarf*.

Dossos and *Angels* introduces 'higher' and 'lower' versions of *Red Dwarf* and its crew with satirically amusing results, the highlights including the wonderful possession sequence, and Chris Barrie's deliciously perverted 'evil' Rimmer. Byte 1 is rounded off by *Holocaust*, an adequate imitation reminiscent of the superior *Così*, in which Rimmer competes to join a crew of holograms and in the process encounters a pre-stadium Jone Homicks.

Three enjoyable adventures from the world's finest Sci-Fi sitcom

David Basson

QUANTUM LEAP
Volume 2
CIC Video
Price: £10.99
Released: 27th June '94

THE SECOND *Quantum Leap* release comprises two first season adventures, *The Color of Truth* and *Cowhaze Kid*, which perfectly illustrate two of the main categories Sam's missions fall into: a leap for social justice, and a leap for personal redemption.

It's *Driving Miss Daisy* with a Time-travel-twist when Sam becomes Jessie Tylet, a 70-year-old black man living in the Deep South of 1955. According to Al, Sam must save the life of his best's employer, an elderly widow named Miss Melny, but Sam becomes determined to change the town's attitude to racism — whatever the cost.

Written by *Quantum Leap* stalwart Deborah Pratt, *The Color of Truth* is one of the show's most powerful social commentaries. Pratt based much of the episode on her own experiences, and subsequently won the Woman in Film award for Best Writing in a Drama Series. Perhaps the episode's conclusion is a bit too perfect, but it does little to undermine it as a whole.

As a 'geeky' California teenager in 1961, Sam experiences *déjà vu* when he struggles to prevent his sister's marriage to a seemingly perfect suitor in



Cowhaze Kid, a highly enjoyable romp in which *Quantum Leap* meets *Happy Days*. Sam is particularly sympathetic as the ill-fated teenager, and the episode's highlight comes during the crucial hot-rod race in which the Time-traveller utilizes some futuristic knowledge to win the race. Watch out for a pre-Beverly Hills 90210 Jason Priestly, and a hilarious cameo by young 'Michael Jackson', pre-Moonwalk.

David Basson

STAR TREK: THE NEXT GENERATION
Volume 82
CIC Video
Price: £10.99
Out: 27th June 1994

WORK STEPS into the spotlight in *Parallels* but fortunately it is not another tale of Klingon honor.

Returning to the Enterprise from a bar/bell competition, Work becomes concerned for his own safety when his recollection of recent events differs from those of his friends. However, as his whole world begins to change around him, Work discovers that he is actually moving through a series of alternate realities.

Parallels is one of those 'What if...' episodes where the story serves as only a device to allow our familiar characters to participate in unusual situations. Although a contrivance, the end result is quite entertaining. In one universe, Work discovers that he has been married to Deanna for three years and in another, Captain Picard



died during the *Enterprise's* encounter with the Borg.

A clueless W4 Wheaton also makes a cameo appearance as an alternative Lieutenant Wesley.

Directed by LeVar Burros, *The Pegasus* is an excellent episode and probably the best of the seventh season up to this point. Riker faces a dilemma from the past and must resolve a conflict of loyalties.

Admiral Pressman comes aboard the *Enterprise* with a mysterious mission to recover his lost ship, the USS *Pegasus*. Commander Riker also served on the *Pegasus* over twelve years ago and along with Pressman was one of the few to escape its apparent destruction. Picard becomes concerned for the safety of the *Enterprise* when both Pressman and Riker seem reluctant to reveal the truth about the *Pegasus* and just what it is they expect to find aboard it.

Ron Moore's script is superb and also manages to address an apparent discontinuity in the *Star Trek* universe. Terry O'Quinn gives a solid performance as Pressman who appears to be yet another one of those committed but mad *Star Trek* admirals. What does promotion do to these people?

The Pegasus also has one of the funniest opening sequences to an episode which is quite unconnected to the main story. Reluctantly judging the juvenile creations of the annual 'Captain Picard Day', Picard has to tolerate Riker's impersonations of him and explain the event to a puzzled, Admiral Blackwell.

John Ainsworth



**STAR TREK
DEEP SPACE NINE
Vols 15 and 16
CIC Video
Price: £10.99
Out: June 6th '94**

IN *SECOND SIGHT* audiences are introduced to one of the series' best guest characters yet. Gideon Seyetik is an egotistical professor attempting to reanimate the remains of a dead star. At the same time the professor arrives on *Deep Space Nine*, Commander Sisko encounters a mysteriously enchanting woman, Vanna.

The episode opens with a sleepless Benjamin and Jake Sisko discussing the loss of Jennifer, four years previously. This idea is not played upon, which may be a little to the show's detriment, but the story of who or what is Vanna makes that makes up for it.

Seyetik is an interesting tale of refugee Skireans from the Gamma Quadrant. Typically, the *Star Trek* officers have little trouble with the newcomers; they even overcome the Skirean's 'flaky skin'. Others, such as Quark and Nog, are very open in their dislike of the aliens. The story also gives us an additional insight into the Dominion as we learn that the Skireans are fleeing from this mighty terrifying civilization.

The laws of probability go awry in *Rivola*, in which a con-man called Martias (Chris Sarandon) arrives on the station, and opens a bar to compete with Quark's. While the theme of the story is an interesting one, it is somewhat underplayed, and gets buried by



the competitiveness between Quark and Martias and Bashir and O'Brien. The story retains some interest, however, thanks to a wonderfully comic alliance between Martias and Rom.

The Alternate really stretches the format of the show. The first class guest star, James Sloyan, appears as Doctor Mora Pol (the actor also played Romulan Admiral Jarock in *The Next Generation* episode *The Defector*). During *The Alternate*, we learn a great deal about Odo's past as Pol had been Odo's keeper and guardian when the shape shifter first arrived at *Deep Space Nine*.

Stuart Clark

**MISSION IMPOSSIBLE
Volume 5
CIC Video
Price: £10.99
Out: 6th June 1994**

THIS VOLUME opens with *Wheels* and unfortunately is a bit of a duffer.

Once again, Briggs and co are dispatched to yet another fictional foreign country. Their mission is to unfix a fixed election that relies on voting machines. The wheels of the title are the wheels within the voting machines that count the votes and have been tampered with by the ruling national party.

Unlike previous *Missions*, this plot is a bit raggedy at the edges leaving rather more to chance than usual. One aspect of Briggs's plan depends far too heavily on the chance that one of the voters looks almost identical to Rollin. Fortunately, it transpires that Rollin apparently has two identical twins on the electoral registry. By donning a white wig, Rollin is able to carry off a perfect imitation of one of them even though he has never even heard his speak.

Despite the flaws, the episode has its tense moments, not least of all when one of the IMF team is shot. Mark Leonard, better known as *Trek's* Sarek, is also on hand as the only leader of the national party, Felipe Mora.

Roscoe is rather more rewarding, particularly as it breaks the mould and involves Briggs and his team in a more personally motivated plot.

Mobster Frank Egan forces Briggs to kidnap the key witness in



a trial by holding the daughter of Briggs's friend hostage. Briggs and the IMF team devise a plan to spring the witness, Gorman, from his police custody. However, Briggs is determined to exchange Gorman for the girl and captain Gorman in the process.

The different perspective on this story makes for a refreshing change from interference in corrupt foreign countries. The sequence in the hospital is a little contrived and one can't help but wonder just how the IMF got their people and equipment installed without anyone becoming even a little curious.

John Ainsworth

**THE TRIPODS
Volume 4
BBC Video
Price: £10.99
Out: 4th July '94**

YES, you can do it, you're almost there, there's light at the end of the tunnel. That's right, bang in there for just one more volume of *The Tripods* and you will have reached the end of the first series. Of course, those sneaky devils at the BBC have thrown us a bit of a curly one by sticking four episodes on this volume rather than the usual three. How many of you will manage to stay the course? I wonder?

Seriously though, it hasn't been all that bad. After getting a bit bogged down in the middle episodes, the final four manage to pick up the pace a little, convincing if not galloping to the finishing post.

Reluctantly tearing themselves

away from Madame Vichet and her nympho daughters. Will, Henry and Beapole set out once more for the White Mountains. The highlight of this volume comes in the penultimate episode where the three finally launch an attack on a Tripod. They are then pursued by a Red Tripod, (gasp) which, aside from its colour, differs from its colleagues in that it is equipped with laser cannons. The boys' final encounter with a group of Black Guards is a particularly well-executed sequence with twist and features Peter Halliday as the Chief Black Guard.

I am pleased to say that despite the terrible reputation attached to the series, I have very much enjoyed reviewing *The Tripods* ten years after its transmission. However, I seriously doubt whether any enjoyment would result from a further viewing, as one might do with *Star Trek* or *Doctor Who*. Brice yourselves now, the BBC may yet release the second series...

John Ainsworth

THE AVENGERS

Vols 13 & 14
Lumiere Video
Price: £10.99
Out: 27th June '94

WHETHER designed the sets of *Invasion of the Earthmen*, in which Steed and Tara battle a bunch of military fanatics intent on conquering Outer Space, should be shot. At the very least he should be told that purple and green, in which most of the sets are painted, do not go together.



not even in a 1960s' acid-head's worst trip. *Invasion of the Earthmen* is an example of *The Avengers* at its most self-consciously trendy and outrageous — surfing with loud, garish colours, and ludicrous, totally implausible plot.

Unfortunately, it's precisely what one has come to expect from scripter Terry Nation who, when he's good, gives us Daleks, and, when he's bad, gives us dress like this episode. It is remarkable, however, for the fact that Linda Thorson wears a blond wig throughout most of the story. The very first Thorson episode to be filmed (although not the first to be transmitted), it offers a tantalizing glimpse of how a blond sexbomb, the original concept for the character, would have worked. The answer is not very well. Tara is merely irritatingly naive, with lewstank eyes only for...

The Curious Case of the Countess Chase, filmed around the same time, is a far superior effort. A blackmail scam in which prominent public figures are framed for murder, it's worthwhile just to see Tara, led up with a sprained ankle, dispatch a whole gang of diabolical masterminds with all the effortless style and panache of — well, Miss Peel.

Price for this month's best *Avengers* videos, however, returns to the Macnab/Rigg pairing as Steed and Emma. In the monochrome *The Master Mind*, they foil a fiendish villainess who has been attempting to hypnotize Government egg-heads. The colour *The Wicked Avenger* is pure *Avengers* bourn in which a car-



toon character emerges from the pages of his comic book to rid the world, Batman-style, of evil men. Tightly plotted, stylishly filmed, and quite hilarious, it will keep you guessing until the very last minute. And so, the badge isn't who you think it is either.

Nigel Robinson

SPACE: 1999

Volume 19
ITC Video
Price: £11.99
Released: 25th July '94

COMMANDER Keening (Martin Landau) does not appear in *Devil's Planet*. Helena Russell says he's off scouting 'the fourth quadrant', but it's more likely Landau was away shooting *Devil's Planet* at the time.

Written by Christopher Penfold, a major force behind 1999's first season, *Devil's Planet* is one of the finest episodes of the second year. A ship from the Croton system approaches Alpha, the occupant, Sabala, explains that she holds the Psychon 'criminal' Derezak in stasis, and takes an instant dislike to Maya. However, Maya knows Derezak is a philosopher and poet, and frees him.

There is much in this story that works well. With Landau away, Tony Verdaschi (Tony Ashton) takes over the Commander's chair and makes an excellent leading man. Alan Carter is also developed further, as he falls in love with Sabala. However, the Croton is the only weak link; Jill Townsend's performance is inspired, and the actress is not helped by a bizarre costume in which she resembles an animated feather duster.

The star of the show is Lee Montague, who is simply terrific as the charismatic Derezak. If there had been more episodes like this in the second season, it is just possible that *Space: 1999* would have run to a third year.

Any script editor worth his salt would have linked *Devil's Planet* to *Devil's Planet*, in which Keening appears without Helena, Tony, Alan and Maya. Despite the fact that the stories follow chronologically, Keening is not investigating 'the fourth quadrant'. He's now on a separate mission to 'the east quadrant', and discovers a habitable planet, where the population has



died of plague, and a perishingary moon, ruled by Eltra and her female wordens.

Any moments of dramatic integrity in *Devil's Planet* are marred by its overbearing sexism. It's ideal tv for fetishists: the warden all swagger around in their skin tight red jumpsuits whipping the predominantly male convicts.

It should have been made in the Fifties as a B-Movie — with a title like 'Space Vixens of the Prison Moon', of course.

Richard Hoadsworth

FAST FORWARD



MOONLIGHTING

Volume Six
Video Gems
Price: £10.99
Out: June '94

DESPERATE detectives Madeline Hayes and David Addison meet a leprechaun in *Somewhere Under the Rainbow*, in the guise of Kathleen Kilpatrick (Alexandra Johnson). Kathleen can protect herself and her pot of gold at night using special powers; during daylight she needs the services of the Blue Moon Detective Agency. Madeline and David think she's mad, but a job's a job...

Not a million miles away from the movie *Finian's Rainbow*, this episode is great fun, but has such a clichéd view of the Irish it's almost racist. A folk-style incident

tal score sets the mood of the piece, but alas guest star Alexandra Johnson never manages to convince with an Orish accent that's more a mix of Cardiff and Glasgow than Glosce Morn.

In *Knocking Her*, a woman arrives at Blue Moon and asks Maddy to trace a stolen locket. However, Gillian Armstrong is an old flame of David's, and she is now trapped in an unhappy marriage to a wealthy businessman. As the old relationship is rekindled, Gillian is forced to take desperate measures when her husband finds her with David.

It's apparent that by this stage in its first season *Moonlighting* was well into its stride and establishing a unique identity. The leads are showing signs that they realize they're on television (David has to advise Maddy on her language should children be watching), and classic songs are used to underline the mood of a piece — witness Maddy's *Singing in the Rain* sequence, or David and Gillian meeting to the backing of *This Old Heart of Mine*.

With a climax involving a horse chase (plus funeral procession in tow!), this is bizarre and quite wonderful viewing.

Richard Houldsworth

STAR TREK
Mudd's Angels
by JA Lawrence
Pub: Titan
Price: £4.50
Out: Currently Available

IN THE fifth of Titan's reprints of mid-Seventies *Star Trek* fiction, JA Lawrence novelizes the only two television episodes not covered by the late James Blish's anthology: *Mudd's Women* and *I, Mudd*. Marcoret Fenton Mudd was one of the rare recurring villains in the original series, and his pompous

manner was a joy to behold. In *Mudd's Angels*, those two stories have been combined with a third, original, tale. And it is atrocious. Flat characterization serving only to highlight the shortcomings of the televised stories, a ridiculous and far-fetched conclusion, and bad writing add up to one quite dreadful book. Leave it well alone.

Chris Hinton

DOCTOR WHO
The Programme Guide
(Revised)
Pub: Virgin Books
Price: £4.99
Out: 18th June '94

WHILE the *Doctor Who Programme Guide* remains perhaps the best value (but not always most accurate) potted guide to the series, a revised edition, in the light of the programme's continued hiatus, seems unnecessary.

Writer Jean-Marc Lofficier has updated information on novelizations and video releases, and has neatly included *The New Adventures* — even if, by his own admission, any future producer of *Doctor Who* would most likely ignore their existence altogether. Could it be that their inclusion is free self-promotion for Virgin Books?

This is an essential purchase for the *Who* enthusiast who doesn't already own an earlier version. Everyone else should save their money.

Matthew Cooke

THE MAN IN THE RUBBER MASK
by Robert Llewellyn
Pub: Penguin Books
Price: £4.99
Out: June '94

CAN Robert Llewellyn, the man behind the mask of *Red Dwarf*'s Kryten, really have enough to say to fill 191 pages?

The answer is a resounding 'yes', as *The Man in the Rubber*

Mask is a highly engaging and witty account of the actor's involvement with television's most popular cult comedy. From his early meetings with producer Paul Jackson, to his gruesome make-up tests and uncomfortable first day of rehearsal, to the misadventures while recording the series, the book never fails to entertain.

Surprisingly, Llewellyn plays down the agony of wearing the Kryten prosthetic, deciding to spare the reader from his sufferings. Nevertheless, he gains our sympathy for having to endure soap flakes in his eyes filming *Manoeuvres*, or electric shocks for *Body Swap*.

The highlight is Llewellyn's memories of filming the pilot for an American series of *Red Dwarf*. As the only member of the British cast involved in the fabled back version, the actor's thoughts and musings about the show are fascinating, and make an effective finale to the book.

The Man in the Rubber Mask may only find an audience amongst *Red Dwarf* fans, but I doubt that will bother Llewellyn and his publishers very much. There are, after all, at least six million of them.

Matthew Cooke

THE A-Z OF BRITISH TV THEMES - Vol 2
Play It Again
Price: around £13
Out: July

FOLLOWING on from their CD of British tv music from the '60s and '70s (see issue #57), Play It Again have released a more general CD, covering programmes from the Fifties to present day.

Most tracks are original recordings, and it is particularly pleasing that 22 of the 30 tracks are in stereo. Sounds good? You bet!

The Human Jungle (in stereo and by John Barry) sounds a treat, and I was delighted to hear the *Harry Warr* theme. *Freewheelers* is also there, along with *Danger Man* (vols 1), *Four Feather Falls*, and *Man About the House* (which I mention as it was played often in the office).

These are just some of the treats in store. For those interested in tv music this is an absolute must, and for others a great memory-jogger. A great buy.

Jan Vincent-Rodicki

Competition



Smeg-head alert — the boys from the Dwarf are back! Yes, the most famous Time-travelling, Space-cruising, dimension-jumping space bums in sitcom history continue their hilarious adventures in *Red Dwarf V*, now available to buy in two volumes, or Bytes, at £10.99 each. To celebrate this Earth-shattering event, we have a fantastic selection of prizes to give away, courtesy of BBC Video.

10 lucky smeg-heads will receive copies of *Red Dwarf V* Bytes 1 and 2, exclusive *Red Dwarf* Badges, and Robert Llewellyn's acclaimed novel *The Man in the Rubber Mask*.

To stand a chance of winning any of these 'ace' prizes, simply polish up your Space Corps Regulations and answer the following questions:

1. Two actors have played *Red Dwarf*'s computer, Holy, name them.
2. Robert Llewellyn starred in the American version of *Red Dwarf* alongside which Deep Space Nine star?
3. Name the *EastEnders* who appeared in the Season Six episode *Palens*.

Entries on a postcard or a sealed envelope to:
TV Zone (*Dwarf* 5),
PO Box 371,
London SW14 8JL
UK

Closing Date: 30th August



STRANGE STORIES

SIMON MESSINGHAM

ATALE of ghost hunters, sculpture, and people who literally do not know the meaning of death, Simon Messingham's *Strange England* is another *New Adventure* which takes the course of providing the reader with a beginning, middle and end. It also follows what seems to be a growing *New Adventures* trend of setting at least half of its plot in Victorian England. Andy Lane's *All Consuming Fire* pitted the Doctor's wits against Sherlock Holmes, and Nigel Robinson's *Bertrix*, although set in 1911, was Victorian in all but name.

Ghosts and Beasties

In contrast with the dark cobblestoned alleyways of London, Messingham sends Ace to the Devon of the 1830s where she stumbles across an old haunted house, and the ghost hunter investigating its phenomena ("As well as being chased by beasties," he adds). The Doctor and Bernice, on the other hand, stumble across another house in the middle of a beautiful English summer, whose inhabitants live lives so perfect that they have never even heard of death. When things start to go wrong, and people do indeed start to die, the Doctor and Benny must attempt to halt the degeneration and search for the answer — which might lie somewhere in the Doctor's past.

Messingham says he did little research for his book, having a fairly comprehensive knowledge of life in Victorian England anyway. What he was keen to do was to get away from the clichéd Sherlock Holmes idea of London, citing as an example *All Consuming Fire* in which there were a plethora of Nineteenth Century references. He was much more interested in the

way people lived at the time, rather than the society in which they lived.

Similarly, with scenes referring to the mechanics of the TARDIS — as in *Bertrix* an important part of the story — or to the history of the Doctor's home planet, he did no research. "It's much more fun that way," he maintains, and in answer to the scores of fans who will wonder whatever happened to Auton energy, or dispute his theories on the mechanics of Time and Space engineering, he sensibly echoes the sentiments of Phil Clarke, friend and producer of *Paradise of Death*: "Doctor Who is made up and I'm making this up as well."

Perhaps of all the current *New Adventures* writers, Messingham is least a fan, which gives *Strange England* a refreshing air when compared with some of the earlier efforts. He switched off from the tv show for a time until friend Mark Gatiss (author of *Nightshade* and soon-to-be-

Doctor seven "Dreadful" © BBC 2006

published *St Anthony's Fire*) reintroduced him to the show during the Peter Davison era, a Doctor who, like Colin Baker, he feels has never been given justice. He's keen to add that he still likes all the Doctors with the possible exception of the "dreadful" Seventh Doctor. McCoy's Doctor's seemingly Machiavellian and omniscient nature serves no purpose, he contends: "If he knows exactly what's going to happen then there's no point to the story, is there? It just isn't interesting."

Tomorrow Spoofer

Spurred on by Mark Gatiss, with whom he had already written *Tree People*, an acclaimed spoof of *The Tomorrow People* — and with whom he's working on a high profile radio series featuring a Twentieth Century fictional icon even more famous than the Doctor — Simon submitted his proposal for *Strange England* to series editor Rebecca Levene.

"I wanted to do the ultimate revisionist Doctor Who book," he says wistfully, a novel in which the Doctor's actions, always seen before as producing nothing but good, do exactly the opposite.

Levene, however, "Stripped the novel down" and suggested alterations in both style and content. His main frustration was that he wasn't allowed to present the Doctor's own point of view, something which is expressly forbidden in the Writer's Guidelines which Virgin issue to all potential authors. Simon allows that the end result is "Something of a compromise" but also adds disingenuously that the compromise resulted in *Strange England* being "More exciting than I really wanted it to be!"

Robin Turner



Blake's Heavens

Part One

BACK IN THE DAYS when British television actually made Science Fiction programmes, there was a nucleus of directors who were adept at creating the fantastic on the smallest of budgets. Individuals who could make something out of nothing. As someone who has directed *Doctor Who*, *The Tomorrow People*, *Ace of Wands* and *Doomwatch*, Darrol Blake can testify to the difficulties.

Blake claims that he had known from a very early age that he would be a director. His interest grew out of frequent visits to the cinema, although initially a career in acting was on the cards.

"But at the age of thirteen or so I decided I was an extremely boring person," he admits, "and nobody would pay money to see me. I had always built model theatres for imaginary productions, so I decided design was the best way to do it."

Blake wrote to the BBC, and was offered an office junior's job at Lime Grove Studios. Before long he had transferred to the Design Department where he painted scenic plus. Studying architectural drawing in the evenings enabled him



Adam Adamant Lives! Gerald Harper and Juliette Harmer Photo © BBC Video

to become a design assistant, working on a number of live productions in the late 1950s and early 1960s, including *Quatermass II* (see TV Zone Special #10).

Making History

His next flirtation with Science Fiction was for the first season of *Doctor Who*, assisting designer Barry Newbery on *Morco Polo*. "I don't think I even went

into the studio with that," he muses. "I can remember drawing, and it was extremely difficult to do, those pack-away tents. They were circular and made of cane and were covered in skin, and we had to fake them up in studio D in Lime Grove."

Adam Adamant

Over the next few years Darrol Blake was promoted from assistant to designer, and in 1966 he designed three episodes of the adventure series *Adam Adamant Lives!*.

"There had been a pilot shot the year before," he recalls. "That was used as the first episode of the series [*A Vintage Year for Scoundrels*], but parts were then re-shot, and somebody was cut out of the titles — I can't remember who."

"What failed on the pilot was the discovery of Adam Adamant in the block of ice because the block of ice didn't look convincing, and where it was found didn't look convincing. I re-designed this block of ice which we shot in the tank at [the BBC's Ealing studios], faked up to look like the cellar in a derelict house."

Blake subsequently designed two further first season episodes, *The Terribly Happy Embalmers* and *The Last Sacrifice*.

Doctor Who Designing tents for *Morco Polo* Photo © B. Newbery





Doomwatch No sex please — we're the BBC!

"In those days series were done by different writers, different directors, different designers. It was really only the producer who was party to it all."

Blake's Doom

Darrol Blake's leap from being a designer to a director was supported by Ned Sherrin, who at the time enjoyed enormous success with *That Was The Week That Was*. Sherrin requested Blake to direct his new series, and he went on to direct further productions for the Arts and Features Department. However, his ultimate ambition was to work for the Drama Department, and this prompted him to write to Terence Dudley, producer of the successful *Doomwatch*.

"I saw him about fortnight later in the bar, and he said he had something for me — an episode of the second season of *Doomwatch*, called *No Room For Error*. 'I discovered afterwards that the script was so awful in the eyes of certain directors they had turned it down. I was green and I was grateful to accept it.'

In TV Zone #55 writer Martin Worth spoke at length about the behind-the-scenes conflicts on the series, and this was a situation that Darrol Blake walked straight into.

"Just before I arrived there had been a falling out amongst the creative personnel on *Doomwatch*. After the success of the first series, the BBC didn't know what to do, and they decided they were going to go around again with it in eight weeks,

and they had that time to commission thirteen scripts. The BBC masters told Terry Dudley to get on with it. He lost his script editor, he lost his creator Kit Pedlar, as the two of them said it would ruin the whole thing, and they went. Terry was virtually alone by the time I arrived, and the scripts were not so hot, it has to be said."

After *No Room For Error*, Blake was allocated a second *Doomwatch*, *Flight Into Yesterday*. "That involved the effects of jet lag and the pressure of work on people. The Minister (John Barron) had a heart attack in Los Angeles. He succumbed to this heart attack on some rather steep steps in TC3!"

Some eighteen months lapsed between the end of the production of season two and the commencement of work on season three, for which Darrol Blake was hired for four stories.

Sex and Violence

"Terry Dudley told me a bit about the stories before I signed the contract, and they sounded attractive, but when the scripts arrived they were really rather grim, except one, which was called *Sex and Violence*."

Sex and Violence remains one of the most controversial examples of British Science Fiction television. It was recorded, edited, then promptly denied transmission by BBC bosses. It has languished in the archives since.

"It was due to be transmitted about the time that Lord Longford's committee, with

the help of Mary Whitehouse, reported on the moral pollution of our nation.

It mirrored Lord Longford's commission in that there was a law lord, and a clean up Britain housewife, and a pop star — who in real life was Cliff Richard. All of these people were fictionalized in our story. One of the *Doomwatch* regulars [Dr Ann Tarrant] was on the commission.

"I remember John Paul [who played Quist] thinking that this was not *Doomwatch* material, and was nothing to do with what they ought to be doing. The script was very outspoken, and Andrew Osbourne, who was the head of the department, thought it was very dodgy material. It had the words penis and vagina on page 1. Terry Dudley was very defensive of it, and we went ahead and did it."

How does Blake feel about the episode's fate? "I think they were dead scared about the Longford Commission, and the approximation of Mary Whitehouse and Cliff Richard. In fact it wasn't that remarkable."

Drugs and Poisons

The director's three remaining contributions to *Doomwatch* were rather less controversial.

"There was one about an aphrodisiac contraceptive [Without the Bomb]. It was a lip-slick, and we called it *Joyne*. I remember christening that. It was a modest little piece, no great stars involved, but honestly done.

"I did one about perverted dolphins [The Killer Dolphin], which was wonderful to do. It was something to do with pollution in the Mediterranean affecting the dolphins and they were attacking people.

"We had two or three jolly nights shooting at the Brighton Dolphinarium, which ceased then. They've since all been set free.

"I imported an Italian actor [Angelo Infanti] to play the lead. It was supposed to be set in Italy and that seemed the easiest way to do it. You can fake the sets but you can't fake the Italians."

Darrol Blake was less impressed with *Deadly Dangerous Tomorrow*, which found an Indian family living in a tent in St James's Park, protesting about their shoddy treatment. "It was all talk and no do," he complains. "A few minutes film and then people stood around in offices and leaned on desks — it was the least effective of those scripts."

He is, however, particularly proud of the establishing scene, which was shot outside Buckingham Palace.

"I wanted the camera on the Victoria

Memorial, to see the changing of the guard so that the story opened with a great deal of pomp of circumstance. Then you zoomed to St James's Park and there was this starving family.

"I had a marvellous Production Assistant at that time called Phillipa Clawson, whose daddy was in the brigade of guards. I said in the office one day, 'Wouldn't it be marvellous if the band was playing *Rule Britannia* as they came around the corner'. So Phillipa said, 'Oh I'll see what I can do'.

"Anyway, several weeks later the camera is on the Victoria Memorial and the guards come up, and they segued straight into *Rule Britannia*. I couldn't believe it! We were able to open the show with that, and I was able to cut the opening sequence very effectively."

Devoted Sisters

With the demise of *Doomwatch*, the director found himself out of work for the first time in his life. Fortunately the quiet was broken at short notice by a call from Thames Television, and a request for him to work on *Sisters Deadly*, a three part story from the final season of *Ace of Wands*.

"A staff director had been taken ill, and they wanted me to start on the following Monday. It was a rather sweet little story about two old ladies. I remember that one of them turned out to be a man in drag, a retired military major who was up to no good. I cast Jimmy Bree."

Blake recalls problems in finding a suitable site for the location shooting, as the old ladies were supposed to live in

an idyllic country cottage. "At that time locations had to be within a 30 mile radius of Thames television. The location manager looked around, and kept coming back with ridiculous photographs of bungalows with steel windows saying, 'That'll do won't it?' and I'd say no.

"Each day I'd been walking to work from Barnes Common and passing what I thought were several beautiful little cottages, and one day I opened the gate and knocked on the door. Who should open the door but Joseph Cooper, a well-known television pianist who used to front *Face the Music* on BBC2. He agreed, but it was in an air-path with a major road nearby, so we shot it mute as there was no major dialogue in any of the cottage scenes. We got something like twenty takes done by lunchtime, which was amazing."

What did the director think of the principal cast? "I remember Michael MacKenzie [who played Tarot], who was an extremely handsome young man and wore white suits and looked like something out of a commercial. He said he hated playing the handsome leading man, and what he really wanted was to black and his teeth out and play character parts. After that he went back to Scotland and he now plays character parts, so he's happy! Peter Markham [Mikkil] turned up in *EastEnders* recently, and Roy Holder [Chas] has gone on to have a respectable career."

Magic

A staple element of *Ace of Wands* was the magic tricks performed by the illusionist Tarot. These were devised by series advisor Ali Bongo, but none of the production crew were let in on the secrets.

"Ali never tells you how it's done. Only the actors knew, and they were told what to do and no more. There was one thing that I was amazed how simple it was, and that was the bed of nails. The leading man had to lie on a bed of nails at one point, and I said to Ali, 'They'll be rubber I suppose?'

"He said, 'No. They'd just fold over wouldn't they? You don't do anything. You just fill the bed with six inch nails, and you lie on them, and it doesn't hurt because your weight is distributed so no one nail is actually taking the weight.'"

The final episode of *Sisters Deadly* features an impressive array of military hardware. "We did shots of the old ladies bobbing up behind bushes on Barnes Common which we cut into stock footage of manoeuvres on Salisbury Plain or whatever."



Ace of Wands Tarot and Mikki
Photo © Thames Television (reproduction by Design Company)

Following his stint on *Ace of Wands*, Dorot Blake remained at Thames Television for two years. Indeed, he was offered a rather prestigious job to direct the first story of a forthcoming series called *The Tomorrow People*. In the next part of this interview, he explains why he turned it down...

David Richardson

Ace of Wands Magic and menace



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Sat 6th Aug 12 pm to 3 pm
Tardis

The Tardis Club, Caxton Hall,
88-92 Chapel St, Salford,
Manchester.

(Non-members admission by ticket on the day)



For further information about Tardis Club Membership and events, please send an S.A.E. to Mr. David Filar, c/o The Tardis Club, Caxton Hall, 88-92 Chapel Street, Salford, Manchester, Lancs.

